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Arms of the City of London, in S.E. window of Chancel

Late 17th century (¼)

ROYAL COMMISSION ON HISTORICAL MONVMENTS

(ENGLAND.)

AN INVENTORY

OF THE HISTORICAL MONVMENTS

in

LONDON

VOL. IV. THE CITY.

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TABLE OF CONTENTS.

	PAGE
List of Illustrations	v
Chairman's Preface	xiii
Report	xvi
List of Wards	xxi
List of Parishes	xxii
Sectional Preface	xxiv
The Inventory of the Ancient and Historical Monuments in the City of London, accredited to a date anterior to 1714, arranged by Wards	1
Appendices	199
City of London Armorial	203
Glossary	205
Index	212
Panoramic View of the City from Southwark Cathedral	*facing p.* 198
Map showing the Position of the Monuments Scheduled	*end of Volume*

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LIST OF PLANS AND ILLUSTRATIONS
WITH TITLES AND PRINCIPAL DATES.

	Page or plate.
1. ALDERSGATE.	
(1) Church of St. Anne and St. Agnes, late 17th-century. Plan	p. 2
Do. do. Exterior from S.	49
Do. do. Font and cover	10
Do. do. Reredos	36
(5) Goldsmiths' Hall. Figure of St. Dunstan, late 17th-century	46
Do. Fireplace, do.	8
(7) Coachmakers' Hall. Screen in Hall, *c.* 1703	52
2. ALDGATE.	
(1) Church of St. Andrew Undershaft, 15th and early 16th-century. Dated Plan	p. 5
Do. do. Interior looking W.	51
Do. do. Tower from S.	50
Do. do. Font and cover, 17th-century	11
Do. do. Glass, four shields in aisles, early 16th-century	15
Do. do. Glass, in W. window, late 17th-century	53
Do. do. Monument (1) of Sir Thomas Offley, 1582	23
Do. do. Monuments (2) of John Stow, 1605	55
Do. do. Monument (5) of Sir Hugh Hamersley, 1636	23
Do. do. Monument (10) of Margery Turner, 1607	27
Do. do. Organ and Case, 1696	54
Do. do. do. detail	28
Do. do. Pulpit, late 17th-century	35
(2) Church of St. Katharine Cree, 15th and early 17th-century. Dated Plan	p. 8
Do. do. Exterior from S.W.	56
Do. do. Interior looking E.	57
Do. do. Plaster vault of chancel	56
Do. do. Font and Cover, *c.* 1630–40	11
Do. do. Monument (3) of Sir Nicholas Throkmorton, 1570	20
Do. do. Monument (4) of Bartholomew Ellnor, 1636	25
Do. do. Monument (5) of Richard Spencer, 1667	27
Do. do. Communion Plate, 17th-century	32
Do. do. Royal Arms (Stuart)	16
(3) Synagogue, 1700–01. Plan	p. 11
Do. Interior looking E.	58
Do. Candelabra	4
Do. Candlesticks	4
Do. Echal	59
Do. Mantles (four), 17th-century	60
Do. Tebah	92
(7) House No. 39 Crutched Friars, Staircase, late 17th-century	40
3. BASSISHAW.	
(1) Girdlers' Hall, 1681–2. Screen	61
Do. Overmantel in Hall	8
Do. Carving at back of Screens	64
Do. Lead Cistern dated 1697	6
4. BILLINGSGATE.	
(1) Church of St. Margaret Pattens, late 17th-century. Plan	p. 15
Do. do. Exterior from S.W.	62
Do. do. Font and cover	9
Do. do. Royal Arms (Stuart)	16
Do. do. Churchwardens' Pew, dated 1686	68
(2) Church of St. Mary at Hill, late 17th-century. Plan	p. 17
Do. do. Monument (2) to John Harvey, 1700	26
Do. do. Monument (3) to Thomas Dovall, 1700	25
Do. do. Royal Arms (Stuart)	16
5. BISHOPSGATE.	
(1) Church of St. Ethelburga, *c.* 1390–1400 and later. Dated Plan	p. 19
Do. Exterior from W.	63
Do. Glass, arms of City of London, late 17th-century	*Frontispiece*
Do. do. arms of Vintners' Company, late 17th-century	15
Do. do. arms of Mercers' Company, late 17th-century	14

	Page or plate.
5. BISHOPSGATE—*continued.*	
(2) Church of St. Helen, 13th-century and later. Dated Plan	p. 20
Do. Exterior from W.	49
Do. Nuns' Quire, looking S.E.	65
Do. do. N.E. angle and Easter Sepulchre	69
Do. S. doorway, dated 1633	66
Do. Door-case to S. doorway, *c.* 1633	67
Do. Font and cover, *c.* 1632	11
Do. Glass, four shields of Crosby, etc., 15th-century	15
Do. Monument (1) to Sir Thomas Gresham, 1579, detail	19
Do. Monument (2) to Julius Caesar Adelmare, 1636	127
Do. Monument (9) to Hugh Pemberton, 1500	19
Do. Monument (10) to John Robinson, 1599	22
Do. Monument (12) of Sir William Pickering, 1574	74
Do. do. do. Effigy	73
Do. do. do. Profile of effigy	72
Do. Monument (15) of Sir John Crosby, 1476	70
Do. do. do. Effigies	71
Do. do. do. Profiles of effigies	72
Do. Monument (16) to Richard Staper, 1608	22
Do. Monument (17) of Sir John Spencer, 1609	75
Do. do. do. Effigies	73
Do. Monument (21) to Rachel Chambrelan, 1687	25
Do. Monument (22) said to be of John de Oteswich, late 14th-century	71
Do. Pulpit, early 17th-century	79
Do. Stalls, 15th-century	42
Do. Sword-rest, dated 1665	44
(8) Chimney piece in Bank of Scotland, dated 1633	76
6. BREAD STREET.	
(1) Church of St. Mildred, late 17th-century. Plan	p. 25
Do. Interior looking E.	77
Do. Details of plaster ceiling	80
Do. Font and cover	12
Do. Monument (1) to Thomas Ball, 1679	26
Do. Communion Plate	32
Do. Pulpit	78
Do. Reredos, detail	36
7. BRIDGE.	
(1) Church of St. Magnus the Martyr, late 17th-century. Plan	p. 28
Do. do. The Tower from N.	3
Do. do. Communion Rails	38
Do. do. Door-case, now reredos	67
Do. do. Monument (2) to Robert Dickins, 1705–6	26
Do. do. Organ and case, 1712	82
Do. do. do. carving	28
Do. do. Communion Plate	30
Do. do. do. Falstaff Cup of 1590	29
Do. do. Pulpit	78
Do. do. Sword Rest of 1708	44
Do. do. Benefactors' Tablet	45
(2) The Monument, 1671–7, from the W. and panel on W. face	81
(4) House, No. 19 Fish Street Hill, staircase, late 17th-century	41
8. BROAD STREET.	
(1) Church of All Hallows, London Wall. Font, late 17th-century	9
(2) Dutch Church of Austin Friars, mid 14th-century. Dated plan	p. 32
Do. do. Exterior from N.W.	217
Do. do. S. aisle, looking E.	51
Do. do. Monument to Margaret Cornwall, 1692	27
Do. do. Communion Plate	32
(4) Merchant Taylors' Hall, late 14th-century and later. Dated plan	p. 35
Do. Screen in Hall, late 17th-century	86
Do. Crypt, late 14th-century	84
Do. Staircase, late 17th-century	165
(5) Carpenters' Hall, Fireplace, late 17th-century	8
Do. Panelling, dated 1579	17
Do. Paintings, mid 16th-century	85
9. CANDLEWICK.	
(1) Church of St. Clement, Eastcheap, late 17th-century. Plan	p. 39
Do. do. Chair	5
Do. do. Font-cover	13
Do. do. Overmantel in vestry	83
Do. do. Pulpit	78

9. CANDLEWICK—*continued.* Page or plate.

(2) Church of St. Mary Abchurch, late 17th-century. Plan .. .. p. 41
Do. do. Interior showing reredos 87
Do. do. Communion Table 43
Do. do. N. door-case with pelican 7
Do. do. Font-cover 13
Do. do. Monument (1) to Sir Patience Ward, 1696 55
Do. do. Pulpit 79
Do. do. Side pews, detail 37

10. CASTLE BAYNARD.

(1) St. Paul's Cathedral, 1675–1710. Plan .. .. *facing p.* 44
Do. Plan of Crypt .. .. p. 49
Do. Exterior. S. side, from S.E. 90
Do. do. S. side of quire 88
Do. do. W. front 89
Do. do. Carved tympanum of W. front 95
Do. do. Statues on W. front 95
Do. do. Clearstorey and buttresses S. side of quire 94
Do. do. Dome from N.W. tower 91
Do. do. N.W. tower from dome 93
Do. Interior. General view looking E. 96
Do. do. Crossing and quire from S. transept 98
Do. do. N. transept, looking N. 99
Do. do. Nave and N. aisle looking W. 100
Do. do. Nave looking S.W. 102
Do. do. Nave looking E. from W. gallery 97
Do. do. N. arcade of nave 103
Do. do. W. end of nave 101
Do. do. Buttresses to drum of dome 93
Do. do. Library 108
Do. do. Music Room 109
Do. do. Lord Mayor's Vestry 109
Do. Crypt. N. side of St. Faith's Chapel 106
Do. do. S. aisle of do. 107
Do. do. Arches under crossing and Monument (15) to Lord Nelson 105
Do. do. Nave looking W. 92
Do. Lead cistern dated 1682 6
Do. Iron key-hole scutcheon 18
Do. Gallery over entrance, S. transept 101
Do. Iron panels in Chapel of S.S. Michael and George 18
Do. Monument (1) of Dr. John Donne, 1631 110
Do. Monument (2) of Sir William Cokain, 1626 111
Do. Monument (3) of William Hewit, 1599 111
Do. Monument (5) of Sir Nicholas Bacon, 1579 111
Do. Monument (6) of Sir Thomas Heneage, 1594 111
Do. Monument (7) to Sir Simon Baskervile, 1641 112
Do. Monument (9) of John Martin, 1680 110
Do. Monument (10) to Mary Wren, 1712 112
Do. Monument (11) to Edmund Wiseman, 1704 112
Do. Monument (12) to Jane Wren, 1702 112
Do. Organ-case, N. side, 1694, re-fixed 113
Do. do. details of carvings 114
Do. do. details of carved angels 115
Do. do. iron-panels 18
Do. Iron screen in E. bay of S. arcade of Quire 120
Do. do. in second bay of N. do. 116
Do. do. at W. end of N. aisle of Quire 120
Do. Screen of St. Dunstan's Chapel 118
Do. do. of Chapel of St. Michael and St. George 119
Do. Quire-stalls, S. side 121
Do. do. screen at back of S. side 117
Do. do. iron panels in door of screen 18
Do. do. Bishop's throne 5
Do. Geometrical staircase in S.W. tower, looking up 104
Do. do. first flight and landing 104
(2) Church of St. Andrew by the Wardrobe, late 17th-century. Plan .. .. p. 54
Do. do. Exterior from the S. 124
Do. do. Interior looking E. 122
(3) Church of St. Benet, Paul's Wharf, late 17th-century. Plan .. .. p. 55
Do. do. Exterior from the S.E. 124
Do. do. Interior looking N.E. 123
Do. do. Communion Table 43
Do. do. Font and cover 10
Do. do. Monument (1) to Gregory King, 1712 26

10. CASTLE BAYNARD—*continued.* Page or plate.

(3) Church of St. Benet, Paul's Wharf, Communion Plate, alms-dish, *c.* 1712 33
Do. do. Pulpit 35
Do. do. Cartouche on N. gallery 17
Do. do. Royal Arms 16
Do. do. Achievement of College of Arms 17
(4) Deanery of St. Paul's, 1670. Front staircase 39
Do. Back staircase 41
(5) College of Arms, 1671–77. Plan .. .. p. 58
Do. Exterior from the S.E. 125
Do. Court-room, seat of Earl Marshal 48
Do. Staircase 40
(6) Paul's Bakehouse Court, late 17th-century. Staircase in No. 4 41

11. CHEAP.

(1) Church of St. Lawrence, Jewry, late 17th-century. Plan .. .. p. 60
Do. Exterior from S.E. 128
Do. Ceiling of Vestry 127
Do. do. detail 211
Do. Door-case at W. end, and part of organ gallery 126
Do. do. external 126
Do. The vestry 129
Do. Font and cover 10
Do. Monument (1) to Archbishop Tillotson, 1694 24
Do. Monument (5) to William Haliday, 1623, erected 1687 21
Do. Sword-rest 44
(3) Guildhall, early 15th-century and later. Dated plan .. .. p. 64
Do. Basement Plan .. .. p. 66
Do. Interior, looking W. 130
Do. Doorway from porch 174
Do. East Crypt, looking S.W. 132
Do. Aldermen's Court-room, late 17th-century 131
(4) Mercers' Hall, late 17th-century. Plans of Ground and First Floors .. .. p. 69
Do. Ambulatory. Monument (1) of Richard Fishborne, 1625 64
Do. do. Doorway, with portcullis 133
Do. Carved panels in Hall 134, 135
Do. Carved panel under window in Hall and overmantel in corridor 136
(6) House, No. 64 Cheapside, staircase, late 17th-century 41
(7) House, No. 73 Cheapside, staircase, late 17th-century 39

12. COLEMAN STREET.

(1) Church of St. Margaret, Lothbury, late 17th-century. Plan .. .. p. 72
Do. do. Exterior from S.W. 2
Do. do. Candelabrum 4
Do. do. Communion Rails 38
Do. do. Font and details of carving 12
Do. do. Monument (4) of Sir Peter le Maire, 1631 46
Do. do. Reredos 137
Do. do. Chancel-screen 138
(2) Church of St. Stephen, Coleman Street, late 17th-century. Plan .. .. p. 74
Do. do. Communion Table 43
Do. do. Communion Rails 38
Do. do. Font and cover 9
Do. do. Interior showing Reredos 140
Do. do. Carving of the Last Judgment, in Vestry 140
(3) Church of St. Olave Old Jewry. Tower from W., late 17th-century 147

13. CORDWAINER.

(1) Church of St. Mary le Bow, late 17th-century, with late 11th-century crypt. Plan of church .. p. 77
Do. Plan of crypt .. .. p. 79
Do. Interior of church looking N.E. 141
Do. Tower and spire from N.W. 1
Do. Crypt, nave looking S.W. 142
Do. do. N. aisle looking E. 143
Do. do. Blocked arch in N. aisle 144
(2) Church of St. Mary Aldermary, late 17th-century. Plan .. .. p. 82
Do. Exterior from S.E. 146
Do. Interior looking E. 145
Do. Font and cover, 1682 9
Do. Pulpit 34
Do. Sword-rest, dated 1682 44
(6) Remains of Undercroft, probably late 14th-century 144

14. CORNHILL. Page or plate.

(1) Church of St. Michael, Cornhill, late 17th and early 18th-century. Plan .. .. p. 84
Do. Fireplace in vestry 83
Do. Figure of pelican 47
(2) Church of St. Peter, Cornhill, late 17th-century. Plan .. .. p. 86
Do. Exterior from N.E. 63
Do. Chancel-screen 139

15. CRIPPLEGATE WITHIN.

(1) Church of St. Alban Wood Street, late 17th-century. Plan .. .. p. 89
Do. do. Pulpit 34
Do. do. Monument (3) to William Harvie, 1593 27
(2) Church of St. Mary Aldermanbury, late 17th-century. Plan .. .. p. 91
Do. do. Interior looking E. 77
Do. do. Chairs 5
Do. do. Chest, *c.* 1660 45
Do. do. Monument (2) to Richard and John Chandler 1686 and 1691 .. 24
(3) Church of St. Alphege London Wall. Monument (1) to Sir Rowland Hayward, 1593 22
(5) Haberdashers' Hall, Arms of Dudley Earl of Leicester, 17th-century 17
(6) Brewers' Hall, late 17th-century. Plan .. .. p. 94
Do. S. front 151
Do. Street-doorway 150
Do. Hall, looking E. 149
Do. do. details of wood-work 48
Do. Court-room 148
Do. Staircase 40
Do. Lead cistern, dated 1671 6
(7) Parish Clerks' Hall, Glass. Portrait of John Clarke, 1675 14

16. CRIPPLEGATE WITHOUT.

Church of St. Giles, Cripplegate, 15th-century and later. Dated plan .. .. p. 97
Do. do. Exterior from S.W. 50
Do. do. Interior looking E. 152
Do. do. Monument (3 and 4) to Edmund Harrison 1666 and Charles Langlie, 1602 27
Do. do. Monument (5) of Constance Whitney, 1628 24
Do. do. Reredos in N. aisle, late 17th-century 137

17. DOWGATE.

(3) Skinners' Hall, *c.* 1670 W. side of courtyard with doorway to Hall 153
Do. Staircase 154
Do. Fireplace in Cedar Room 155
(4) Tallow Chandlers' Hall, 1671–2. Plan .. .. p. 102
Do. Reception Room 156
Do. Court Room 157
(6) Innholders' Hall, 1670. Entrance doorway 158
Do. Court Room with details of ceiling 160
(7) Houses, Nos. 1 and 2 Lawrence Pountney Hill, 1703. Entrance doorways 159
Do. do. do. Staircase in No. 1 40

18. FARRINGDON WITHIN.

(1) Christ Church, Newgate Street. Late 17th and early 18th-century. Plan .. .. p. 105
Do. do. Tower from S., 1704 1
Do. do. Interior looking W. 163
Do. do. Plaster-work on E. wall 80
Do. do. Font and cover 12
Do. do. Organ-case, carving 28
Do. do. Communion Plate. Indian alms-dish 33
Do. do. Carved panels from former pulpit 42
Do. do. Pulpit-door now incorporated in desk 45
(2) Church of St. Augustine, Old Change, late 17th-century. Plan .. .. p. 107
Do. do. Tower from S.W. 2
Do. do. Interior looking E. showing reredos 161
Do. do. Font 9
Do. do. Pulpit 35
(3) Church of St. Martin, Ludgate, late 17th-century. Plan .. .. p. 109
Do. do. S. front and tower 2
Do. do. Interior looking E. 122
Do. do. Bread-shelves 45
Do. do. Double chair, dated 1690 5
Do. do. Screen and door-case E. of tower 7
Do. do. Font and cover, dated 1673 10
Do. do. Communion Plate 30
Do. do. Cup of 1559 with stem of 1507 29

18. FARRINGDON WITHIN—*continued.* Page or plate.

(4) Church of St. Vedast, Foster Lane, late 17th-century. Plan .. .. p. 112
Do. do. Tower from the N. 2
Do. do. Communion Table 43
Do. do. Monument (5) to Sir John Johnson, 1698 25
Do. do. Pulpit 79
Do. do. Reredos 162
(7) Apothecaries' Hall, 1670. Wood-work at S. end of Hall 48
Do. Bust of Gideon de Laune, early 17th-century 46
(8) Barbers' Hall, 1636 and later. Plan .. .. p. 115
Do. Hood of entrance-doorway dated 1671 150
Do. Staircase, mid 17th-century 165
Do. Court-Room, now Hall, 1636 164
Do. Stone achievement and iron fireback 17
(9) Stationers' Hall, 1670. Screen in Hall 168
Do. Fireplace in Stock-room 8
(15) Amen House, detail of plaster ceiling, late 17th-century 211

19. FARRINGDON WITHOUT.

(1) Church of St. Andrew, Holborn, late 17th-century. Plan .. .. p. 120
Do. do. Interior looking E. 166
Do. do. Font and cover, dated 1686 10
Do. do. Glass, Arms of Queen Anne 167
Do. do. do. Arms of Thavies Inn 167
Do. do. Pulpit 34
(2) Church of St. Bartholomew the Great, 12th-century and later. Dated Plan .. .. .. *facing p.* 124
Do. do. Presbytery looking E. 169
Do. do. S. side of presbytery with early 16th-century oriel-window 172
Do. do. N. Aisle of presbytery, looking W. 170
Do. do. N. aisle of presbytery, N. wall 171
Do. do. W. respond, N. arch of crossing with 15th-century strainer-arches 174
Do. do. W. respond, S. arch of crossing 171
Do. do. Monument (1) of Rahere, late 15th or early 16th-century .. 173
Do. do. do. do. effigy .. 70
Do. do. Monument (2) of Sir Robert Chamberlane, 1615 23
Do. do. Monument (3) to John Kellond, 1685 26
Do. do. Monument (4) to Percival Smallpace, 1558 24
Do. do. Monument (14) to Elizabeth Freshwater, 1617 23
Do. do. Communion Plate, cups of 1689 29
(4) Church of St. Bride, Fleet Street, late 17th-century. Plan .. .. p. 130
Do. do. Tower and spire, from S.E. 1
Do. do. Interior looking E. 175
Do. do. Font, dated 1615 9
Do. do. Communion Plate, bread-dish of 1671 and mace of 1703 33
(5) Church of St. Dunstan in the West. Statue of Queen Elizabeth, 1586 66
Do. do. Monument (5) kneeling figure, late 16th-century 21
Do. do. Monument (6) to Damaris Turner, 1703 26
Do. do. Monument (15) to Cuthbert Fetherstone, 1615 21
Do. do. Monument (18) to Elizabeth North, 1612 21
(6) Church of St. Sepulchre, Newgate, 15th and late 17th-century. Dated plan .. .. p. 135
Do. do. Exterior from S.E. 176
Do. do. Interior looking W. 177
Do. do. Font-cover of 1670 13
(7) Temple church of St. Mary, 1185 and 1240. Dated plan .. .. p. 138
Do. Chancel, looking E., 1240 180
Do. Interior of Nave, 1185 178
Do. Triforium of Nave 179
Do. W. doorway and porch, 1185 181
Do. Detail of W. doorway 181
Do. Monument (1) of bishop, mid 13th-century 184
Do. Monuments (3–6) 13th-century effigies 182
Do. Monuments (7–10) do. 183
Do. Monument (11) coped slab. 13th-century 184
Do. Monument (12) effigy of a Roos, *c.* 1300 184
Do. Details of effigies (3–10) 186, 187
Do. Shields of effigies 185
Do. Monument (14) to Richard Martin, 1615 188
Do. Monument (18) of Edmund Plowden, 1584–5 188
Do. Monument (26) to Sir John Williams, 1668 189
Do. Monument (29) to William Freman, 1701 189
Do. Monument (32) to Edward Turnor, 1623 189
Do. Monument (33) to Clement Coke, 1629–30 189
Do. Monument (34) to Sir Thomas Hanmer, 1687–8 26
Do. Monument (36) to George Wylde, 1679 189

19. FARRINGDON WITHOUT—*continued.* Page or plate.

(7) Temple Church of St. Mary, Monument (41) to James Sloane, 1704 26
Do. Monument (48) to Henry Wynn, 1671 189
(8) House of the Master of the Temple, 1667, S. front 190
Do. do. staircase 201
(9) Inner Temple. Site plan .. .. p. 144
Do. Hall, oak door, 1575 194
Do. Benchers' Reading Room, early 18th-century 197
Do. do. detail of overmantel, dated 1705 197
Do. No. 4 King's Bench Walk. Doorway 192
Do. No. 5 do. do. 192
Do. Fig-tree Court, N. side 199
(10) Middle Temple. Site-plan .. .. p. 144
Do. Hall, plan .. .. p. 149
Do. do. 1562–70, interior looking E. 193
Do. do. roof 195
Do. do. detail of screen 194
Do. do. figure on screen 47
Do. do. lead cistern, dated 1612 6
Do. do. glass shields-of-arms 14, 196
Do. Lamb Building, 1667, W. front 190
Do. Cloisters, 1681, E. side and interior 191
Do. Pump Court, *c.* 1680, looking W. 198
Do. Brick Court, No. 2, 1704, W. room N. of staircase 201
Do. Essex Court, No. 1, 1678–9, Fireplaces in chambers 200
Do. New Court, 1676, E. side 199
Do. Fountain Court, looking N.E. 198
Do. Middle Temple Lane, 1693, looking N.E. 199
Do. Gatehouse, 1684, N. front 202
(11) Clifford's Inn. Site-plan .. .. p. 157
Do. Nos. 14–17, *c.* 1663, from S.W. 207
(14) Barnard's Inn. Hall, late 14th-century, S. side 203
Do. interior 204
Do. panelling, early 16th-century 204
Do. glass shields-of-arms 205
(15) St. Andrew's Court House, fireplace, early 17th-century 76
(16) St. Bartholomew's Hospital, Gatehouse, 1702, N.W. front 206
(20) House No. 17 Fleet Street, 1610–11, N. front with Inner Temple gateway 202
Do. Room on first floor and ceiling 209
(32–33) Houses, Nos. 4, 5 and 6 Crane Court, 1671, W. front 207
Do. do. Ceiling in No. 5 211
(34) House, No. 10 Neville Court, late 17th-century, staircase 41
(42) Houses, Nos. 55–57 W. Smithfield, early 17th-century, S.W. front of No. 57 206
(44) Houses, Nos. 41–42 Cloth Fair, second half of 17th-century, S.E. front 203

20. LANGBOURN.

(1) Church of All Hallows, Lombard Street, late 17th-century. Plan .. .. p. 166
Do. do. Bread-shelves 45
Do. do. Doorway and gate in tower 7
Do. do. Font and cover 11
Do. do. Organ and case, 1707 82
Do. do. do. carved detail 28
Do. do. Pulpit, stalls, etc. 212
Do. do. Reredos 213
Do. do. do. detail 36
Do. do. Royal arms (Stuart) 16
(2) Church of St. Edmund King and Martyr, late 17th-century. Plan .. .. p. 169
Do. do S. front 3
Do. do Font and cover 11
Do. do Glass, arms of Queen Anne, 1707 208
Do. do. Pulpit 34
Do. do. Reredos 36
Do. do. Screen at S. end of stalls 42
(3) Church of St. Mary Woolnoth. Communion Plate 32
(6) Old Pewterers' Hall, 1668–9, ceiling in parlour, with details 210

22. PORTSOKEN.

(1) Church of St. Botolph, Aldgate. Communion Plate 31
Do. do. do. Tazza of 1589 and cup of 1609 29
Do. do. Cartouche-of-arms from organ-case 17

23. QUEENHITHE.

(1) Church of St. Nicholas Cole Abbey, late 17th-century. Plan .. .. p. 173
Do. do. Exterior from S. 3

	Page or plate.
23. QUEENHITHE—*continued.*	
(1) Church of St. Nicholas Cole Abbey, Interior, looking S.W.	214
Do. do. N.W. doorway	7
Do. do. Font-cover	13
(2) Church of St. Mary Somerset, late 17th-century. Tower from S.E.	147
(4) Painter-Stainers' Hall, Paintings on panelling, early 18th-century	215
Do. Bust of Thomas Evans, 1687	46
24. TOWER.	
(1) Church of All Hallows Barking, 13th-century and later. Dated plan	p. 176
Do. N. side	217
Do. Interior, looking E.	216
Do. Crypt, looking E., mid 14th-century	218
Do. Communion Table, 1685	43
Do. Font and cover, late 17th-century	220
Do. do. detail of cover	13
Do. Monument (2) to John Croke, 1477	19
Do. Organ and case, 1675	54
Do. Pulpit, 1613	221
Do. Reredos, 1685	220
Do. Churchwardens' Pew, late 17th-century	68
Do. do. detail, panels, etc.	37
(2) Church of St. Olave, Hart Street, late 13th-century and later. Dated plan	p. 181
Do. Exterior from S.E.	223
Do. Interior looking N.E.	223
Do. Crypt, looking E., late 13th-century	219
Do. Monument (1) to Ludolph v. Werder, 1628	27
Do. Monument (5) to Anne Radcliffe, 1585	21
Do. Monument (9) of Sir John Radcliffe, 1568	20
Do. Monument (14) to Mary Bewley, 1658–9	27
Do. Monument (17) to Emm. Charlton, 1622	25
Do. Monument (20) to Sir James Deane, 1608	22
Do. Communion plate	30
(3) Church of St. Dunstan in the East, Tower, from S., 1698	146
Do. do. Monument (4) to Sir John Moore, 1702	25
Do. do. Monument (12) to Sir William Russell, 1705	20
(5) Clothworkers' Hall. Figures of James I and Charles I, 1679	46
Do. Sword-rest, dated 1677	44
Do. Figure of ram from barge, late 17th-century	47
Do. Glass, shields-of-arms	224
(6) House, No. 34 Great Tower Street, *c.* 1670, N. front	151
Do. do. Staircase	40
(8) House, No. 33 Mark Lane, early 18th century. Doorway	158
25. VINTRY.	
(1) Church of St. Michael Paternoster Royal, late 17th-century. Plan	p. 187
Do. do. Exterior from S.E.	222
Do. do. Chair	5
Do. do. Figure of Charity on lectern	47
Do. do. Communion Plate	31
Do. do. do. alms-dish of, 1608	33
Do. do. do. cup of, 1595	29
Do. do. Carved panels of stalls	37
(2) Church of St. James, Garlickhithe, late 17th-century. Plan	p. 190
Do. do. Interior looking E.	162
Do. do. Font and cover	10
Do. do. Figures of lion and unicorn	16
Do. do. Iron hat-stand	18
Do. do. Pulpit	221
(4) Vintners' Hall, 1671, Hall looking W.	225
Do. Staircase	228
(6) Houses, Nos. 21–22a, College Hill, late 17th-century. Entrance archways	159
Do. do. Staircase	39
26. WALBROOK.	
(1) Church of St. Stephen, Walbrook, late 17th-century. Plan	p. 194
Do. do. Exterior from N.W.	222
Do. do. Interior looking W.	226
Do. do. Communion Table	43
Do. do. Font and cover, 1679	11
Do. do. Reredos	227
(2) Church of St. Swithin London Stone, late 17th-century. Plan	p. 197
Do. do. Exterior from the S.E.	62
Do. do. Font and cover	12
Do. do. Pulpit	35
Do. do. Sword-rest, dated 1710	44

PREFACE.

THIS Volume contains (in addition to the official Report) a Sectional Preface, which under separate headings, calls attention to any particularly interesting examples mentioned in the Inventory; an illustrated Inventory, with a concise account of the monuments visited; a list of monuments selected by the Commissioners as especially worthy of preservation; an armorial of heraldry before 1550; a glossary of architectural heraldic and archaeological terms; a map showing the topographical distribution of the scheduled monuments, and an index.

In this, the fourth volume of the Inventory of the County of London, a slight deviation has been made from the normal arrangement of the Commission's Inventories. As in the case of West London it was found desirable to group the monuments described under boroughs rather than parishes, so in the City of London the Ward has been found to be the most convenient division for our purpose. The parishes within this area are so numerous and often so minute, that their adoption for grouping purposes would have been impracticable, some of the monuments described being situated in two or more parishes.

Apart from this, the arrangement of the volume is similar to that of the Commission's Inventories of Essex and Huntingdonshire. The wards are arranged alphabetically with an introductory paragraph which gives the parishes or parts of parishes included in each ward, and calls attention to the more noticeable monuments.

As the Roman monuments of the City have been dealt with already in the third volume of the county of London and there are no visible prehistoric monuments or earthworks within the area, this Inventory includes only two of the usual classes :—

(1) English Ecclesiastical Monuments,
(2) English Secular Monuments,

while the area dealt with is strictly limited to the existing boundaries of the City of London. Such units as the Tower of London and the parish of Holy Trinity Minories, which lie outside the City boundary, will be included under the borough of Stepney, in the fifth and concluding volume of the County of London.

The early part of the 18th century was a period of great building activity in London, and for this reason the limitation of the Commission's reference to the year 1714 has been a source of considerable difficulty, though not to the same extent as in West London. The exact year of erection of a private house is seldom preserved, and it is obvious that the criteria afforded by style and decoration may sometimes be insufficient to determine on which side of the dividing line a given building should be placed. I can only say that the fullest consideration has been given to monuments on the border-line and that if any have been passed over without mention, their omission must not necessarily be assumed to be due to an oversight.

The descriptions of all monuments are of necessity much compressed, but the underlying principle on which accounts of any importance are based is the same throughout.

As the whole area under review is contained in the two sheets LXII and LXIII of the Ordnance Survey (scale 25 in. to the mile) the Ward is located only by reference

to the map at the end of the volume. In the case of churches, the description begins with a few words on the situation and material of the monument, together with a statement as to the development of its various parts. A second paragraph calls attention, when necessary, to its more remarkable features. This is followed by a concise description, mainly architectural, of its details. A fourth paragraph deals with the fittings in alphabetical order, while the concluding sentence gives a general statement as to structural condition. The accounts of less important buildings, whether secular or ecclesiastical, are still further compressed, and in the case of secular monuments, are comprised in a single paragraph, or a mere mention of their situation if they belong to a group with certain characteristics described in a covering paragraph.

The standardization of the spelling of proper names in the Commission's inventories has always presented considerable difficulties and almost any system is open to criticism. It is well known that during the period covered by our terms of reference, and indeed to a much later date, the art of spelling was in a very fluid state, proper names especially being subject to a wide variation dictated partly by phonetic values and partly by individual caprice. In the absence, therefore, of any final court of appeal, it has been thought best to abide, in the matter of place-names, by the spelling adopted by the Ordnance Survey, without prejudice as to its accuracy. In the matter of personal names, in treating of individual funeral-monuments, etc., the actual spelling of the memorial has been reproduced in the detailed description, while in the rest of the text the normal spelling of the name has been adopted.

The illustrations are derived, with five exceptions, from photographs taken expressly for the Commission, and reproduced by H.M. Stationery Office, whose work deserves special recognition. They have been chosen both for their educational and for their aesthetic value. Had appearance alone been made the test of selection, many more might easily have been included. The map at the end of the volume shows the distribution of the monuments.

All the parish churches described in the Inventory are provided with plans to a uniform scale of 24 feet to the inch. The particulars of the date of erection and cost of the churches of Sir Christopher Wren, are drawn from the original building accounts, described and abstracted in Archaeologia, Vol. LXVI. Further, a schedule of these dates and prices is printed as an appendix.

The description of church plate has been checked by reference to the volume on the subject published by the late Mr. Edwin Freshfield. The attribution of individual funeral-monuments to a named sculptor, where the name does not occur on the monument itself, is drawn from the note-book of Nicholas Stone, the recent researches of Mrs. K. A. Esdaile or other sources.

The survey of the actual buildings in the Inventory was begun as long ago as 1910 by Dr. Philip Norman, who has, throughout, placed his extensive knowledge of the City and its buildings unreservedly at the service of the Commission.

Let me again draw attention to the fact that our Record Cards may be consulted by properly accredited persons who will give notice of their intention to our Secretary at 29, Abingdon Street, Westminster, S.W.1. The cards contain drawings of tracery and mouldings as well as plans and sketches of the monuments—forming in truth the complete National Inventory—and will ultimately be deposited for reference in the Public Record Office.

As in the past, no monument has been included in our Inventory that has not actually been inspected, and the account of every monument of importance has

been checked *in situ* by a senior member of our own investigating staff. In a work of such intricate detail there must be mistakes. But I hope these are neither numerous nor serious. A further guarantee of accuracy lies in the fact that my fellow Commissioners, Mr. Page and Mr. Peers, have revised the reports of the Inventories of secular and ecclesiastical monuments. Further, the heraldry of the Inventory has been checked by the Reverend E. E. Dorling, F.S.A. ; the descriptions of glass by my colleague Dr. M. R. James, F.S.A. ; the description of brasses by Mr. Mill Stephenson, F.S.A. ; the spelling of names and descriptions of costumes by Mr. O. Barron, F.S.A. Nevertheless, I shall welcome any corrections and criticisms that may be sent to me with a view to their possible inclusion in some future edition.

It is much to be regretted that owing to the financial exigencies of the time, our staff has not yet been restored to its pre-war strength.

The success that has already attended the publication of the Commission's Inventories, and their value in securing the preservation of monuments of historical interest that otherwise might have been destroyed, lead me again to express a hope that the reduction of the work of investigation will be only temporary.

CRAWFORD & BALCARRES.

2*nd November*, 1928.

ROYAL COMMISSION ON THE ANCIENT AND HISTORICAL MONUMENTS AND CONSTRUCTIONS OF ENGLAND.

REPORT

TO THE KING'S MOST EXCELLENT MAJESTY.

1. MAY IT PLEASE YOUR MAJESTY,

We, the undersigned Commissioners, appointed to make an Inventory of the Ancient and Historical Monuments and Constructions connected with or illustrative of the contemporary culture, civilization and conditions of life of the people in England, excluding Monmouthshire, from the earliest times to the year 1714, and to specify those which seem most worthy of preservation, humbly submit to Your Majesty the following Report on the Monuments in the City of London, being the Twelfth Interim Report on the work of the Commission since its appointment.

2. We tender to Your Majesty our respectful thanks for the gracious message which accompanied Your Majesty's acceptance of our Inventory of Roman London.

3. We have to thank Your Majesty for the appointment of Mr. Edward Verrall Lucas under Your Majesty's Royal Sign Warrant dated 14 June 1928 to be a member of the Commission in place of our late colleague Sir John Horner K.C.V.O.

4. We have pleasure in reporting the completion of our enquiries into the City of London, an area containing 216 monuments in 26 wards, with an average of 8 monuments per ward. This Report is the fourth Report on the Monuments of the County of London.

5. Following our usual practice, we have prepared an illustrated volume containing the full Inventory of the monuments in the area of the City, which, on the recommendation of the Lords Commissioners of Your Majesty's Treasury, will be issued as a separate Non-Parliamentary publication.

6. The only alteration that has been found necessary in the order and method of describing the monuments scheduled is the abandonment, for the City of London only, of the parish or borough as the unit of description and the substitution of the ward. This was found to be desirable, partly from the inconclusive nature of parish boundaries in any ancient town and partly with a view to grouping the monuments described under the present areas of local government. The detailed Inventory is introduced by the usual Sectional Preface.

7. As in the previous volumes, the descriptions of monuments have been referred for revision to the incumbents of each parish, and to the principal owners of civic or domestic buildings, and we are satisfied that no important monument dating from the earliest times to the year 1714 has been omitted.

8. Our special thanks are due to Dr. Philip Norman, F.S.A., and Mr. W. H. Godfrey, F.S.A., for the original investigations and valuable reports made by them on many of the churches included in this Inventory, as well as for the revision of the proofs submitted to them; to Mr. J. Bruce Williamson for revision of the account of the Temple; to Sir Aston Webb, G.C.V.O., C.B., R.A., to the Treasurers of the Inner and Middle Temples, to Mr. Mervyn E. Macartney, F.S.A., and to the Master and Wardens of the Merchant Taylors' Company for the loan of plans on which are based the plans here reproduced of St. Bartholomew's Church, the Temple Church, the Middle Temple Hall, St. Paul's Cathedral and the Merchant Taylors' Hall, and to the Vintners' and Carpenters' Companies for permission to reproduce photographs.

9. We desire to record our emphatic opinion that all the surviving buildings both secular and ecclesiastical designed by Sir Christopher Wren are of signal importance to the architectural history of the City and country. The following schedule includes these and other buildings of outstanding value which we recommend as most worthy of preservation :—

Ecclesiastical :—

1. Aldersgate Ward.
   (1) Parish Church of St. Anne and St. Agnes. A comparatively small but little-altered church of Sir Christopher Wren.
2. Aldgate Ward.
   (1) Parish Church of St. Andrew Undershaft. An early 16th-century church with numerous monuments and some of its original glass.
   (2) Parish Church of St. Katharine Cree. A remarkable building begun in 1628.
   (3) Synagogue of the Spanish and Portuguese Jews. A complete and unaltered synagogue of 1700–01 with its original fittings.
4. Billingsgate Ward.
   (1) Parish Church of St. Margaret Pattens. A church designed by Sir Christopher Wren.
   (2) Parish Church of St. Mary at Hill. A church designed by Sir Christopher Wren.
5. Bishopsgate Ward.
   (1) Parish Church of St. Ethelburga. A small Gothic church.
   (2) Parish Church of St. Helen. A mediæval parish church with a Nuns' quire attached, with remarkable monuments and wood-work.
6. Bread Street Ward.
   (1) Parish Church of St. Mildred. A small but ornate church of Sir Christopher Wren, with its fittings largely unaltered.

Ecclesiastical :—

7. Bridge Ward Within.
   (1) Parish Church of St. Magnus the Martyr. A large church of Sir Christopher Wren with a fine tower and fittings.
8. Broad Street Ward.
   (1) Dutch Church Austin Friars. The 14th-century "preaching-nave" of the Austin Friars.
9. Candlewick Ward.
   (1) Parish Church of St. Clement Eastcheap. A church designed by Sir Christopher Wren.
   (2) Parish Church of St. Mary Abchurch. A church of Sir Christopher Wren with a painted dome and good fittings.
10. Castle Baynard Ward.
   (1) St. Paul's Cathedral. The masterpiece of Sir Christopher Wren.
   (2) Parish Church of St. Andrew by the Wardrobe. A church designed by Sir Christopher Wren.
   (3) Church of St. Benet Paul's Wharf. One of the most pleasing of the smaller churches of Sir Christopher Wren.
11. Cheap Ward.
   (1) Parish Church of St. Lawrence Jewry. The corporation-church, a work of Sir Christopher Wren, with a handsomely fitted Vestry.
12. Coleman Street Ward.
   (1) Parish Church of St. Margaret Lothbury. A church designed by Sir Christopher Wren.

Ecclesiastical—*contd.*

(2) Parish Church of St. Stephen Coleman Street. A church designed by Sir Christopher Wren.

(3) Parish Church of St. Olave Old Jewry. The tower of a church designed by Sir Christopher Wren.

13. Cordwainer Ward.

(1) Parish Church of St. Mary le Bow. A church of Sir Christopher Wren with one of his finest spires and a late 11th-century crypt.

(2) Parish Church of St. Mary Aldermary. The finest of the Gothic churches of Sir Christopher Wren.

14. Cornhill Ward

(1) Parish Church of St. Michael Cornhill. A church designed by Sir Christopher Wren.

(2) Parish Church of St. Peter Cornhill. A church designed by Sir Christopher Wren.

15. Cripplegate Ward Within.

(1) Parish Church of St. Alban Wood Street. A Gothic church designed by Sir Christopher Wren.

(2) Parish Church of St. Mary Aldermanbury. A church designed by Sir Christopher Wren.

16. Cripplegate Ward Without.

Parish Church of St. Giles Cripplegate. A large mid 16th-century church with interesting monuments.

18. Farringdon Ward Within.

(1) Parish Church of Christ Church. A large church of Sir Christopher Wren with good fittings and tower.

(2) Parish Church of St. Augustine Old Change. A church designed by Sir Christopher Wren.

(3) Parish Church of St. Martin Ludgate. One of the smaller churches of Sir Christopher Wren with good fittings.

(4) Parish Church of St. Vedast. A church of Sir Christopher Wren, with good fittings and an unusual type of spire.

19. Farringdon Ward Without.

(1) Parish Church of St. Andrew Holborn. A church designed by Sir Christopher Wren.

Ecclesiastical—*contd.*

(2) Parish Church of St. Bartholomew the Great. The eastern parts of a large 12th-century church of Austin Canons, with Lady Chapel and Cloister.

(4) Parish Church of St. Bride. A large church of Sir Christopher Wren, with fine spire and good fittings.

(6) Parish Church of St. Sepulchre. A church repaired under the superintendence of Sir Christopher Wren.

(7) Temple Church of St. Mary. A much restored 12th-century round church of Knights Templars and a 13th-century choir. Good series of monuments.

20. Langbourn Ward.

(1) Parish Church of All Hallows Lombard Street. A church designed by Sir Christopher Wren.

(2) Parish Church of St. Edmund King and Martyr. A church designed by Sir Christopher Wren.

23. Queenhithe Ward.

(1) Parish Church of St. Nicholas Cole Abbey. A church designed by Sir Christopher Wren.

(2) Parish Church of St. Mary Somerset. The tower of a church designed by Sir Christopher Wren.

24. Tower Ward.

(1) Parish Church of All Hallows Barking. Church dating from the 13th century with crypt, brasses and other fittings.

(2) Parish Church of St. Olave Hart Street. A small Gothic church with a crypt and interesting monuments.

(3) Parish Church of St. Dunstan in the East. A remarkable Gothic tower designed by Sir Christopher Wren.

25. Vintry Ward.

(1) Parish Church of St. Michael Paternoster Royal. A church of Sir Christopher Wren with a good tower and fittings.

(2) Parish Church of St. James Garlickhithe. A church designed by Sir Christopher Wren.

26. Walbrook Ward.

(1) Parish Church of St. Stephen Walbrook. A large church of Sir Christopher Wren with handsome interior.

(2) Parish Church of St. Swithin London Stone. A church designed by Sir Christopher Wren.

Secular :—

3. Bassishaw Ward.

(1) Girdlers' Hall. A late 17th-century Hall with fine screen and other wood-work.

7. Bridge Ward Within.

(2) The Monument. Column designed by Sir Christopher Wren to commemorate the Great Fire.

8. Broad Street Ward.

(1) Merchant Taylors' Hall. A late 14th-century Hall and other buildings with good wood-work.

10. Castle Baynard Ward.

(4) St. Paul's Deanery. A complete house designed by Sir Christopher Wren.

(5) The College of Arms. A late 17th-century building with handsomely fitted Court Room.

11. Cheap Ward.

(3) The Guildhall. The early 15th-century Hall and other buildings of the Corporation, with vaulted crypt and a fine late 17th-century ceiling in the Aldermen's Court Room.

(4) Mercers' Hall. A late 17th-century Hall with a chapel, good screen and other fittings.

15. Cripplegate Ward Within.

(6) Brewers' Hall. A late 17th-century Hall with very ornate wood-work.

18. Farringdon Ward Within.

(8) Barbers' Hall. An early 17th-century building designed by Inigo Jones, with a good ceiling and staircase.

Secular :—

(9) Stationers' Hall. A late 17th-century Hall with a good screen.

(12) St. Paul's Chapter House. A building designed by Sir Christopher Wren.

19. Farringdon Ward Without.

(9) Inner Temple. Chambers in King's Bench Walk.

(10) Middle Temple, hall, gatehouse and chambers in the Cloisters, Pump Court and Lamb Building. Fine Elizabethan Hall; Cloisters and Gatehouse, designed by Sir Christopher Wren.

(14) Barnard's Inn Hall. A timber Hall built late in the 14th century with original louvre, 17th-century heraldic glass, etc.

(15) St. Bartholomew's Hospital. Gatehouse erected in 1702.

(20) House No. 17 Fleet Street. An early 17th-century timber-framed building largely reconstructed and notable for its good plaster ceiling.

(30) House, No. 17 Gough Square. (Dr. Johnson's House). A fairly complete late 17th-century house.

(34) House No. 10 Neville's Court. A late 17th-century house of some importance.

24. Tower Ward.

(6) House No. 34 Great Tower Street. One of the few surviving late 17th-century mansions of city merchants.

25. Vintry Ward.

(4) Vintners' Hall. A late 17th-century Hall, with ornate wood-work.

10. We offer our grateful thanks to the Rev. E. E. Dorling, F.S.A., for the revision of the descriptions of Heraldry; to Mr. Oswald Barron, F.S.A., for the revision of the descriptions of Costumes and spelling of names; to Mr. Mill Stephenson, F.S.A., for the revision of descriptions of Brasses; to Mr. C. J. ffoulkes, O.B.E., F.S.A., Curator of the Tower Armouries, for revision of descriptions of Armour; and to Mr. F. S. Eden for his descriptions and illustrations of the Ancient Glass in the City.

11. We desire to express our acknowledgment of the good work accomplished by our Executive Staff in the persons of Mr. A. W. Clapham, O.B.E., F.S.A., Mr. J. W. Bloe, O.B.E., F.S.A., Mr. E. A. R. Rahbula, F.S.A., Mr. G. E. Chambers, F.S.A., Mr. P. K. Kipps, Mr. A. T. Phillips, Miss V. M. Dallas, and Mr. F. T. A. Power.

12. We have heard with regret of the resignation of Miss Saunders from the staff of the Commission, due to her acceptance of an outside secretarial appointment at a higher rate of salary than we were allowed to offer her and carrying pension rights which the Treasury has so far denied to our lady assistants.

13. We hope to complete our survey of the monuments of London with the issue of a final volume (Volume V) which will cover the Eastern Boroughs and include the Tower of London, Southwark Cathedral, Greenwich Hospital and Eltham Palace as its principal monuments. This volume will be followed by the first volume of the County of Hereford.

14. We continue to receive valuable assistance from our Secretary, Sir George Duckworth, C.B., F.S.A. His services to the Commission are much appreciated. We desire also to congratulate him on the honour of Knight-bachelor conferred on him by Your Majesty, on relinquishing the Chairmanship of the Irish Land Trust for the provision and maintenance of houses for ex-service men in Ireland.

All of which we submit with our humble duty to Your Majesty.

Signed :

CRAWFORD & BALCARRES (*Chairman*).
DILLON.
J. G. N. CLIFT.
E. J. HORNIMAN.
ARTHUR J. EVANS.
C. HERCULES READ.
M. R. JAMES.
D. H. MONTGOMERIE.
WILLIAM PAGE.
C. R. PEERS.
HARTINGTON.
E. V. LUCAS

GEORGE DUCKWORTH (*Secretary*).

2nd November, 1928.

LIST OF WARDS.

		PAGE
1.	Aldersgate	1
2.	Aldgate	4
3.	Bassishaw	13
4.	Billingsgate	14
5.	Bishopsgate, Within and Without	18
6.	Bread Street	25
7.	Bridge, Within	27
8.	Broad Street	31
9.	Candlewick	37
10.	Castle Baynard	44
11.	Cheap	59
12.	Coleman Street	71
13.	Cordwainer	76
14.	Cornhill	84
15.	Cripplegate, Within	88
16.	Cripplegate, Without	96
17.	Dowgate	100
18.	Farringdon, Within	104
19.	Farringdon, Without	120
20.	Langbourn	166
21.	Lime Street	172
22.	Portsoken	172
23.	Queenhithe	173
24.	Tower	176
25.	Vintry	186
26.	Walbrook	193

LIST OF PARISHES IN THE CITY OF LONDON.

The parishes inset in the following list are now united ecclesiastically with the parish under which they occur.

All Hallows Barking.
All Hallows Lombard Street.
    St. Benet Gracechurch.
    St. Dionis Backchurch.
    St. Leonard Eastcheap.
All Hallows London Wall.
Christ Church Newgate Street.
    St. Leonard Foster Lane.
St. Alban Wood Street.
    St. Mary Staining.
    St. Michael Wood Street.
    St. Olave Silver Street.
St. Andrew Holborn.
St. Andrew Undershaft.
St. Andrew by the Wardrobe.
    St. Anne Blackfriars.
St. Anne and St. Agnes.
    St. John Zachary.
St. Augustine Old Change.
    St. Faith under St. Paul's.
St. Bartholomew the Great.
St. Bartholomew the Less.
St. Botolph Aldersgate.
St. Botolph Aldgate.
    Holy Trinity Minories (Stepney Borough).
St. Botolph Bishopsgate.
St. Bride Fleet Street.
    Precinct of Bridewell.
    Precinct of Whitefriars.
St. Clement Eastcheap.
    St. Martin Orgar.
St. Dunstan in the East.
St. Dunstan in the West.
St. Edmund King and Martyr.
    St. Nicholas Acons.
St. Ethelburga.
St. Giles Cripplegate.
    St. Bartholomew Moor Lane.
St. Helen Bishopsgate.
    St. Martin Outwich.
St. James Garlickhithe.
    Holy Trinity the Less.
    St. Michael Queenhithe.
St. Katharine Cree.
    St. James Duke's Place.
St. Lawrence Jewry.
    St. Mary Magdalen Milk Street.
    St. Michael Bassishaw.
St. Magnus the Martyr.
    St. Margaret New Fish Street.
    St. Michael Crooked Lane.
St. Margaret Lothbury.
    St. Bartholomew Exchange.
    St. Christopher le Stocks.
    St. Martin Pomeroy.
    St. Mary Colechurch.
    St. Mildred Poultry.
    St. Olave Old Jewry.
St. Margaret Pattens.
    St. Gabriel Fenchurch.
St. Martin Ludgate.
    St. Gregory by St. Paul's.
    St. Mary Magdalen Old Fish Street.
St. Mary Abchurch.
    St. Lawrence Pountney.
St. Mary Aldermary.
    St. Antholin.
    St. John the Baptist upon Walbrook.
    St. Thomas Apostle.
St. Mary at Hill.
    St. Andrew Hubbard.
    St. Botolph Billingsgate.
    St. George Botolph Lane.

St. Mary le Bow.
- All Hallows Honey Lane.
- All Hallows Bread Street.
- St. John the Evangelist.
- St. Pancras Soper Lane.

St. Mary the Virgin Aldermanbury.
- St. Alphege London Wall.

St. Mary Woolnoth.
- St. Mary Woolchurch Haw.

St. Michael Cornhill.
- St. Benet Fink.
- St. Peter le Poor.

St. Michael Paternoster Royal.
- All Hallows the Great.
- All Hallows the Less.
- St. Martin Vintry.

St. Mildred Bread Street.
- St. Margaret Moses.

St. Nicholas Cole Abbey.
- St. Benet Paul's Wharf.
- St. Mary Mounthaw.
- St. Mary Somerset.
- St. Nicholas Olave.
- St. Peter Paul's Wharf.

St. Olave Hart Street.
- All Hallows Staining.
- St. Katharine Coleman.

St. Peter Cornhill.

St. Sepulchre.

St. Stephen Coleman Street.

St. Stephen Walbrook.
- St. Benet Sherehog.

St. Swithin London Stone.
- St. Mary Bothaw.

St. Vedast Foster Lane.
- St. Matthew Friday Street.
- St. Michael le Querne.
- St. Peter Westcheap.

LONDON, Vol. IV (City).

SECTIONAL PREFACE.

(i) Earthworks, etc.

The only Earthwork included in the area of the present volume is the mediaeval City Ditch, which skirted the town wall and has been filled in throughout its entire length. For the remains found, from time to time, of the earlier Roman ditch *see* Vol. III, pp. 94–96.

(ii) Ecclesiastical and Secular Architecture. Building Materials: Stone, Brick, etc.

London, before the Great Fire of 1666, was mainly a timber-built city; only the churches, the larger houses and some of the halls of the City Companies were built of more durable material. As the immediate neighbourhood of the city produces no building stone, this material, throughout the Middle Ages, had to be imported, the earlier builders using the excellent stone from the quarries of Normandy or Northamptonshire. From the end of the 12th Century onwards the favourite material was Reigate stone. After the Great Fire the city was largely rebuilt in brick, such stone as was employed being almost invariably from the Portland quarries. The surviving timber structures, very few in number, are confined to the areas which escaped the Great Fire.

Ecclesiastical Buildings.

The earliest surviving ecclesiastical structure in the City is the crypt of St. Mary le Bow, which dates from the latter part of the 11th century, and, though partly reconstructed, is still a building of unusual interest. The eastern parts of the Priory-Church of St. Bartholomew the Great date from the foundation of that house in 1123 and with the rather later western part of the presbytery and crossing form a handsome example of 12th-century work. The round nave of the Temple Church was built about 1185, and though largely rebuilt in the 19th century still retains its original West doorway and part of the porch.

Thirteenth-century building is represented by the fine quire of the Temple Church; by the much-altered nave-arcades of All Hallows Barking; and by some remains at St. Helen's Bishopsgate. The churches of St. Ethelburga, St. Olave Hart Street, All Hallows Barking, St. Sepulchre, St. Helen's Bishopsgate, the Dutch Church Austin Friars, St. Alphege London Wall, and St. Bartholomew the Less contain work of the 14th and 15th centuries, but except for the 15th-century arcade of St. Helen's it is undistinguished. St. Andrew Undershaft which was rebuilt in 1532 and St. Giles Cripplegate in 1545 are typical town churches of their period. Mediaeval towers have also survived in whole or in part at All Hallows

Staining, St. Alphege London Wall, St. Andrew Holborn, St. Anne and St. Agnes, St. Mary Aldermanbury, St. Katharine Cree, and perhaps at other places.

Judging from the surviving remains, the mediæval London parish churches were in no wise remarkable architecturally ; the parishes were so small and the number of churches so large as to militate against any great elaboration in individual examples. It was otherwise with the Conventual buildings, and the surviving remains of St. Bartholomew Smithfield and the Temple Church show that these buildings were both in scale and decoration fully on a level with the highest standards of the age.

Four London churches, so far as is at present known, possess mediaeval crypts : the earliest of these, at St. Mary le Bow, has already been mentioned. The other three, at St. Olave Hart Street, St. Bartholomew the Great, and All Hallows Barking, date from the end of the 13th and the beginning of the 14th centuries. There is a crypt of late 12th century date, reconstructed in the churchyard of All Hallows Staining.

Between the Reformation and the Great Fire a certain amount of church-building was done in London, of which the best example is the Church of St. Katharine Cree, dating from 1628. Other work of the same age is to be seen in the South doorway at St. Helen's Bishopsgate (dated 1633) and perhaps at St. Alban's Wood Street. The plain brick tower at All Hallows Barking is remarkable as an ecclesiastical building erected under the Commonwealth (1659).

The Great Fire of 1666 destroyed or seriously damaged 86 parish churches out of the total of 107 then existing in the City. Of these destroyed churches, 51 were rebuilt or repaired under the superintendence of Sir Christopher Wren ; St. Andrew Holborn, not destroyed by the Fire, was also re-built by him. One of Wren's churches, St. Mary Woolnoth, had, subsequently, to be rebuilt under Nicholas Hawksmoor. Of the remainder, 18 churches of Sir Christopher Wren have since been demolished, most of them in quite recent times, and one, St. Dunstan in the East, rebuilt. Of the 21 churches which escaped the Great Fire, twelve have been rebuilt, and six have since been demolished. There now remain then, in the City, 32 churches designed by Wren ; eight of earlier date ; and eight afterwards rebuilt, making a total of 48. Of the destroyed churches, besides the mediaeval towers mentioned on the last page, the towers of St. Mary Somerset and St. Olave Old Jewry survive.

Wren's Renaissance Churches form a remarkable group, exemplifying alike a mastery of construction and design and a felicity and fecundity of ideas which, it may well be claimed, have never been equalled by any other architect. Amongst his towers and spires, those of St. Mary le Bow, St. Bride, Christ Church Newgate Street, and St. Michael Paternoster Royal may be cited as specially worthy of attention, though a number more may claim the preference of individual taste. Of his interiors, St. Stephen Walbrook is perhaps the most remarkable, though several of the smaller churches are almost equally successful. In one point only he may perhaps be held to have fallen short of complete success, and that is in the difficult problem of combining a gallery front with a satisfactory internal design. Most of Wren's churches are faced externally in stone, although a few are of brick with stone dressings, and this combination is perhaps best exemplified in the very charming design of St. Benet Paul's Wharf.

This is hardly the place to enter on a discussion of the merits of the Cathedral of St. Paul's. The existing building is the result of a succession of schemes and compromises and it is perhaps a matter for congratulation that such was the case.

It is in fact a "civic" Cathedral and worthy of its position. As it stands it is undoubtedly one of the most successful essays in Renaissance design on a large scale in the world, and presents a succession of excellences in proportion, outline and detail which place it well above almost all its competitors.

Wren also experimented in Gothic architecture, as it was understood in his time. In general these attempts are more curious than attractive, though the tower of St. Michael Cornhill, one of his latest works, is bold in design and not lacking in dignity and effect. The other examples of his work in this field are the churches of St. Mary Aldermary and St. Alban Wood Street, and the tower of St. Dunstan in the East; the last named is modelled on the 15th-century tower of St. Nicholas Newcastle or the mediæval tower of St. Mary-le-Bow.

Working with Wren was a group of remarkably competent carvers in stone and wood; among them Grinling Gibbons was, of course, an artist of outstanding merit, whose work survives at St. Paul's Cathedral and possibly in a few City churches and Companies' Halls.

One other building of this age must be mentioned—the Spanish and Portuguese Synagogue in Bevis Marks—as perhaps the only example of a Synagogue on which the Commission will be called upon to report.

Monastic and Collegiate Buildings.

The Cathedral Church of St. Paul has always been served by a College of secular canons; some remains of the mediaeval chapter-house and the cloister which surrounded it are still to be seen on the South side of the Cathedral. St. Martin le Grand, also a secular college, has no surviving remains. There were three houses of Austin Canons in the City, two within and one without the walls; of these, the Priory of Holy Trinity Aldgate has entirely disappeared, but the Priory of St, Bartholomew Smithfield still retains substantial portions of its great church and some remains of the cloister and chapter-house; the church of the third house—St. Mary Cripplegate or Elsing Spital—became parochial in the 16th century, taking the name of a destroyed church of St. Alphege, and the 14th-century tower and adjoining walls still, in part, survive. Each of the chief Orders of Friars had an important establishment in the City, but all have been pulled down except the great preaching nave of the Austin Friars, which has belonged to the Dutch Reformed Church since the 16th century. The church of the Greyfriars became the parish church of Christ Church Newgate Street at the Dissolution, and was rebuilt on a smaller scale after the Great Fire. The existing church with the adjacent grave-yard represents the exact outlines of the mediaeval building of which some paving and a tomb-slab can still be seen. The Blackfriars by Ludgate is represented only by a few fragmentary walls; and the Whitefriars, south of Fleet Street, by a small vaulted chamber under part of the domestic buildings. Of the Crutched Friars' house there are no remains. The Benedictine Nunnery of St. Helen Bishopsgate has retained the monastic church which now forms the northern half of the parish church, and preserves some interesting features appertaining to its former use. The headquarters of the Knights of the Temple, an Order dissolved early in the 14th century, passed eventually to the legal Societies of the Inner and Middle Temple, and the church with its typical round nave became and remains their private chapel. Of the minor mediaeval foundations, colleges, hospitals, etc., no structural remains survive, though the plan of the Hospital-Church of

St. Thomas Acon in Cheapside is perhaps preserved in the buildings of the Mercers' Company.

Of later Collegiate buildings, mention must be made of the Chapter House of St. Paul's designed by Sir Christopher Wren, the buildings of two Inns of Court the Inner and Middle Temple—and of two Inns of Chancery, Clifford's Inn and Barnard's Inn ; the latter has a late 14th-century Hall, originally domestic, and there is a doorway of equally early date at Clifford's Inn.

Secular Buildings.

The mediaeval town-wall of London, was substantially the Roman wall of the city, repaired at various times. The main, and indeed the only, deviation from the Roman line, was the extension built late in the 13th century to enclose the new convent of the Blackfriars, to the S. of Ludgate. The structural remains of the Roman wall have been fully dealt with in Vol. III, pp. 69–106, but a short reference is made in the present volume to any still visible fragments of Roman or mediaeval work, in the covering paragraph of each Ward, in which such fragment survives. Of the town-gates no fragment is now visible, save the 16th-century figures from Ludgate, now removed to St. Dunstan's in the West (p. 134) and St. Dunstan's Regent's Park (Vol. ii, p. 87). The age of each individual gate has been considered in Vol. iii, pp. 97–99, and an account given of any structural remains which have come to light from time to time.

The secular buildings of the City are chiefly remarkable for the series of Halls represented by those of the Inns of Court and Chancery, the Guildhall and the Halls of the City Companies. The remains of purely domestic architecture are largely confined to the period succeeding the Great Fire, and examples, even of this age, are becoming yearly more scarce.

The earliest secular building included in the volume is the late 14th-century Hall of Barnard's Inn already referred to, which is a timber-framed structure surviving largely intact. To the same period belongs the Hall of the Merchant Taylors' Company with a vaulted crypt to the east, formerly supporting the chapel. Only a little later in date is the Guildhall of the City Corporation, begun early in the 15th century. This building also, in spite of numerous subsequent alterations, is structurally still largely intact ; it possesses a remarkable vaulted undercroft, a vaulted porch, and some remains of the subsidiary buildings to the North. Other mediæval fragments survive at the Inner Temple Hall and at a building S. of Watling Street. Elizabethan building is almost confined to the handsome Hall of the Middle Temple, which possesses a highly enriched hammer-beam roof and screen. Jacobean building is equally scarce, the only important example being No. 17 Fleet Street, built partly over the Inner Temple Gatehouse, and possessing an enriched plaster ceiling. The surviving parts of Barbers' Hall were mainly built in 1636 from the designs of Inigo Jones ; the court Room and Staircase are both remarkable.

The Great Fire of 1666 destroyed the majority of the Halls of the City Companies, and of these many were rebuilt in the years immediately succeeding that event. It has in the past been customary to assign certain of these buildings to Sir Christopher Wren, but in no instance can this be substantiated, the Companies employing in every known instance their own surveyors. Many of these post-Fire Halls have been subsequently rebuilt so that the number of survivors is now reduced to fourteen, including one, the Bakers', erected too late for inclusion in this Inventory. On plan they consist essentially of a large Livery Hall, a Court

Room and a Kitchen, and there can be little doubt that they reproduce the main features of the large mediaeval town-house. As a rule they are not remarkable architecturally, but contain a wealth of furniture and fittings of unusual excellence. Apart from those already noticed in the preceding paragraphs, the most remarkable are the Halls of the Mercers', Brewers', Vintners', Girdlers', Tallow Chandlers', Skinners', and Stationers' Companies.

Comparatively few of the larger houses erected after the Great Fire have survived, but amongst these must be mentioned St. Paul's Deanery, designed by Sir Christopher Wren; the College of Arms; No. 33 Mark Lane; No. 5 Crane Court; No. 34 Great Tower Street, a large merchant's house; and a part, including the staircase, of No. 73 Cheapside, sometimes known as the Old Mansion House, where Sir William Turner is reputed to have kept his Mayoralty. Smaller houses of distinction include Nos. 1 and 2 Lawrence Pountney Hill, with elaborate hoods to the doorways; No. 70 Aldermanbury, with a sculptured sign recalling the builder—either Richard or John Chandler; the Canons' house in Amen Court, etc.

Fittings.

Altars: There is an altar-stone with modern consecration crosses at St. Helen's Bishopsgate, and part of a second in the Dutch Church Austin Friars.

Bells: The most remarkable bell in the City is that dated 1458, formerly in All Hallows Staining and now preserved at Grocers' Hall; it bears a Flemish inscription. There are two mediæval bells at St. Bartholomew the Less and five at St. Bartholomew the Great; those at the first church are assigned to John Langhorne and Robert Crouch and those at St. Bartholomew the Great to Thomas Bullisdon.

Brasses: The earliest surviving brass in the City is the shield and inscription to William Tonge, 1389, at All Hallows Barking. Of the 15th and 16th centuries there is a good figure of 1437 in the same church, and another of *c.* 1535 of a lady in a heraldic mantle in St. Helen's church. There are two brasses of priests in academic costume also in St. Helen's church, but the only brass of outstanding interest in the district is the Flemish plate to Andrew Evyngar, salter, 1533, and Ellyn his wife in All Hallows Barking.

Bread Shelves: The bread-shelves provided in many of the city churches, for keeping the loaves to be distributed to the poor of the parish, form an interesting class of fitting which is rarely found save in town-churches. The best examples are at All Hallows Lombard Street, St. Michael Paternoster Royal and St. Martin Ludgate.

Communion Tables and Rails: There is an early 17th-century communion-table at St. Bartholomew the Great, but all the other notable examples are of late 17th-century date. They include handsome carved tables at St. Benet Paul's Wharf, St. Clement Eastcheap, St. Stephen Coleman Street, All Hallows Barking, St. Mildred Bread Street, St. Mary Abchurch, and St. Stephen Walbrook; several of these have carved figures as supports, and the last-named is of an unusual semi-elliptical form.

There are good wrought-iron communion-rails at St. Magnus the Martyr, and elaborate examples in oak at St. Margaret Lothbury, St. Stephen Coleman Street, St. Andrew Holborn and St. Olave Hart Street.

Cisterns, Lead : The earliest surviving example of this class of fitting in the city is at the Middle Temple Hall : it is dated 1612 and plainly panelled. There are elaborately decorated cisterns at Girdlers' Hall and Brewers' Hall dated respectively 1695 and 1671. Other examples are to be found at Leathersellers' Hall, 1671 ; St. Paul's Cathedral, 1682 ; Innholders' Hall, 1685 ; Vintners' Hall, 1704, and All Hallows Barking, 1705.

Doors : There are elaborately enriched doors of late 16th-century date at the Halls of both the Inner and Middle Temple. The door, dated 1633, at St. Helen's Bishopsgate is also worthy of notice, and within the same church are two handsome door-cases of the same period. Of late 17th-century doors and door-cases there is a fine series of examples in the post-Fire churches and Companies' Halls ; the finest of these are to be found at St. Lawrence Jewry, St. Nicholas Cole Abbey, St. Benet Paul's Wharf, St. Mary Abchurch, and St. Martin Ludgate, and at the Halls of the Brewers', Vintners', Innholders' and Barbers' Companies. The portcullis at the Mercers' Hall is a remarkable feature. A special class of doorway may here be mentioned, which formed the entrances into parish churchyards. They are generally decorated either with emblems of mortality, as in the richly carved example in oak at All Hallows Lombard Street, and the plain stone gateways at St. Olave Hart Street and St. Katharine Cree (1631), or bore above the head a sculpture or carving of the Doom, as at St. Stephen Coleman Street, St. Andrew Holborn and St. Mary at Hill. The stone gateway at St. Giles Cripplegate, dated 1660, is now lying in the churchyard.

Fireplaces and *Overmantels :* There is a stone fireplace of early type at Barnard's Inn and another of early 16th-century date at Inner Temple Hall. An early 17th-century stone fireplace and oak overmantel is preserved in the Cock Tavern, Fleet Street, and there are fine oak overmantels of the same period preserved at St. Andrew's Court-house Holborn and at No. 30 Bishopsgate Street Within, the latter is dated 1633 and retains also the stone fireplace. Late 17th- and early 18th-century fireplaces and overmantels are represented in great variety in almost all the ancient Halls of the City Companies ; in a few private houses, such as No. 34 Great Tower Street ; and in the Benchers' Reading Room at the Inner Temple.

Fonts and *Covers :* The only mediaeval font included in the inventory is the plain 15th-century example at St. Bartholomew the Great. Early 17th-century fonts of Renaissance design survive at St. Bride Fleet Street, dated 1615 ; at St. Helen's Bishopsgate of *c.* 1632 ; at St. Andrew Undershaft, of *c.* 1634 by Nicholas Stone ; and at St. Katharine Cree of *c.* 1646. Late 17th-century fonts are well represented, the finest being those at St. Margaret Lothbury with scriptural scenes ; St. Margaret Pattens ; and Christ Church Newgate Street. Of covers, the most remarkable is that at All Hallows Barking with carved cherubs, fruit and flowers of unusual delicacy. Covers of more ordinary type may be noted at St. Sepulchre, Christ Church Newgate Street, All Hallows Lombard Street, St. Stephen Walbrook and St. Mildred Bread Street.

Funeral Palls : London is perhaps the only place which possesses more than a single example of this unusual type of funeral furniture. There can be no doubt that in the Middle Ages all the Companies, Fraternities and other corporate bodies had each their pall which covered the coffins at their members' funerals. There

survive in London eight of these palls, of which the simplest but not the earliest is that belonging to the Parish Clerks' Company, which was repaired in 1686. The other examples are more elaborate; they include two palls belonging to the Merchant Taylors' Company, one each to the Ironmongers', Saddlers', Fishmongers', Brewers', and Vintners' Companies; these, generally, have brocaded centres and embroidered flaps with shields-of-arms, figures of the patron saints, etc. All are of early 16th-century date and the Ironmongers' pall is known to have been given in 1515. Outside London, palls are of very infrequent occurrence, though one belonging to the Cappers' Company of Coventry is preserved in St. Michael's Church in that city, there is a second at Dunstable Priory, and a pall of the Lucas family is preserved in St. Giles' Church, Colchester.

Galleries: The majority of the city churches were provided with galleries late in the 17th or during the 18th century. In the larger churches, such as St. Andrew Holborn, St. Bride Fleet Street, or Christ Church Newgate Street, these were of considerable size and extended through the side aisle of the building and sometimes across the west end also. In the smaller churches they were of more restricted dimensions and some of them have now been removed. They are, generally, provided with panelled fronts of more or less ornate design and are approached by one or more staircases of the same type as the domestic staircases of the same period.

Glass: Comparatively little glass survives in the city churches, and both here and in the secular buildings it is nearly all heraldic. There is some 15th-century heraldic glass appertaining to Sir John Crosby in St. Helen's Bishopsgate, and a series of shields of benefactors of the church, in 1532, at St. Andrew Undershaft. In the same church is a large window with figures of five sovereigns dating from the end of the 17th century. Much of the glass in the East window of St. Katharine Cree is original and of *c.* 1628; other glass in the same church came from St. James' Duke's Place, now demolished. There are large early 18th-century heraldic windows at St. Andrew Holborn and St. Edmund Lombard Street, the latter erected to commemorate the Union of England and Scotland in 1707.

Secular glass includes a panel with a figure-subject in St. Bartholomew's Hospital, but is otherwise almost entirely heraldic. Of this, the finest collection is at the Middle Temple Hall, but there are smaller collections at Barnard's Inn; Brewers', Clothworkers', Innholders', Carpenters', Barbers', Cutlers', Apothecaries', Parish Clerks' Halls and elsewhere.

Monuments: There are fifteen mediaeval effigies in the district under review, and of these the series of ten in the Temple Church includes the most remarkable, though they have suffered much from restoration and recutting; they cover the whole period of the 13th century, the latest being the effigy of a Roos. The effigies in other churches include those of a 14th-century civilian and his wife in St. Helen's Bishopsgate, but formerly in St. Martin Outwich; the 15th-century figures of Sir John Crosby and his wife in the same church; and the painted effigy, made probably early in the 16th century, to commemorate the founder of St. Bartholomew's Smithfield. There are late Gothic tombs, without effigies, at All Hallows Barking, St. Bartholomew the Less, St. Olave Hart Street, St. Botolph Aldersgate and St. Helen's Bishopsgate. At the last-named church there is also a panelled Easter Sepulchre erected as a monument to Joan Alfrey in 1525.

Elizabethan and Jacobean memorials are best represented by the Pickering, Spencer and Bond monuments in St. Helen's, the Throkmorton monument at

St. Katharine Cree, the Hayward monument at St. Alphege London Wall, the Ofley and Stow monuments at St. Andrew Undershaft and the Plowden monument in the Temple Church; all the above have effigies. The splendid series of mediaeval and later memorials, formerly existing in Old St. Paul's Cathedral, is now reduced to the monument of Dean Donne, the Baskervile tablet and the few shattered effigies preserved in the crypt.

To the period succeeding the Great Fire belong an extensive series of wall-monuments and tablets of varying degrees of excellence. The most elaborate examples are in St. Dunstan in the East, St. Michael Cornhill and the Temple Church.

The names of a few of the sculptors of these memorials are ascertainable. Thus the city possesses examples of the work of Nicholas Stone at St. Paul's Cathedral and St. Dunstan in the West, of John Stone at the Temple Church, of Gerard and Nicholas Johnson at St. Andrew Undershaft and St. Helen's Bishopsgate, of John Bushnell at St. Olave Hart Street, of Caius Cibber at St. Lawrence Jewry and St. Dunstan in the East and of Francis Bird at St. Paul's Cathedral.

Organs and *Organ-cases:* The majority of the organs erected in the rebuilt city churches after the Great Fire were the work either of Father Bernard Schmidt or of Renatus Harris. Between the years 1681 and 1708 the former supplied organs to the churches of St. Peter Cornhill, St. Mary Woolnoth, the Temple Church, St. Paul's Cathedral, St. Mary at Hill, St. James Garlickhithe, St. Dunstan in the East, St. Katharine Cree and St. Martin Ludgate; of these the organ at St. Dunstan's had been removed to St. Alban's Abbey and the others have been either altered or rebuilt. His rival, Renatus Harris, between 1670 and about 1711 supplied organs to the churches of St. Sepulchre, St. Botolph Aldgate, All Hallows Barking, St. Michael Cornhill, St. Lawrence Jewry, Christ Church Newgate Street, All Hallows Lombard Street, St. Andrew Undershaft, St. Andrew Holborn, St. Giles Cripplegate, St. Clement Eastcheap and St. Bride Fleet Street; many of these have been enlarged and rebuilt. The organ built by Abraham Jordan at St. Magnus the Martyr in 1712 includes the earliest example of a "swell-organ."

The organ-cases containing these instruments are often elaborately decorated. The organ and case at St. Paul's Cathedral formerly stood over the quire-screen but have been removed and re-erected against the side walls; the case includes some finely carved detail. Other noteworthy organ-cases are to be seen at St. Magnus the Martyr, All Hallows Lombard Street, St. Lawrence Jewry and St. Stephen Walbrook.

Paintings: The most extensive piece of painted decoration within the limits of the Commission's present inquiries is the dome of St. Mary Abchurch, probably executed in 1707–8; it is, however, somewhat faded and not easily studied. There is a late 17th-century painted ceiling in the vestry of St. Lawrence Jewry by Fuller the younger, and over the mantelpiece in the same room a painting attributed to Ribera. At the Carpenters' Hall are preserved three tempera-paintings on plaster of mid-16th-century date from the old Hall which represent biblical scenes. The Painter-Stainers' Hall contains some interesting painted decoration and landscapes on panelling. The work of Thornhill is represented by a panel at Inner Temple Hall, a ceiling in the Aldermen's Court Room at the Guildhall, and the paintings in the dome of St. Paul's Cathedral; the last two examples, however, are beyond the terminal date of the Commission's reference.

Panelling : The earliest example of this type of fitting is the linen-fold panelling at Barnard's Inn. The Middle Temple Hall has some Elizabethan panelling, and there are three carved panels of 1579 preserved at the Carpenters' Hall. The first-floor room of No. 17 Fleet Street is lined with Jacobean panelling. Of late 17th- and early 18th-century work there are handsome panelled rooms at the Inner Temple (Benchers' Reading Room), Brewers', Girdlers', Merchant Taylors', Mercers', Skinners', Tallow Chandlers', Apothecaries', Stationers', and Painter-Stainers' Halls. A few of the chambers in the Temple have enriched panelling, and mention may also be made of that in No. 34 Great Tower Street.

The panelling in the post-Fire churches is of more uniform type, enrichment being generally confined to doors, door-cases and other features.

Plaster-Work : The vaulted ceilings of St. Katharine Cree (*c.* 1628) are remarkable examples of plaster-work in the quasi-Gothic manner, and the tradition is carried on in the elaborate plaster fan-vaulting of St. Mary Aldermary and the simpler vaulting of St. Alban Wood Street. Other post-Fire churches have enriched plaster ceilings and vaults of Renaissance design ; the examples at St. Mildred Bread Street, St. Swithin London Stone, St. Andrew by the Wardrobe and St. Andrew Holborn may be specially noted.

In secular work the Jacobean ceiling in No. 17 Fleet Street and the rather later ceiling at Barbers' Hall have already been mentioned, and there are handsome plaster ceilings of late 17th-century date at the Tallow Chandlers', Haberdashers', Pewterers', and Innholders' Halls and in the Aldermen's Court Room at the Guildhall. To these may be added the ceiling of the vestry at St. Lawrence Jewry and the ceiling with curiously clumsy figures in the vestry of St. Olave Hart Street.

Plate : The church-plate of the city of London includes, as might be expected, an unusual number of interesting pieces. It is unfortunate that a certain amount of it has been dispersed by the destruction of the churches to which it belonged, while, on the other hand, a certain number of churches, owing to the union of benefices, have acquired an amount of plate out of all proportion to any possible use of it. Most of this superfluous plate is stored at various banks, but a number of churches have adopted the admirable practice of depositing it on permanent loan at one or other of the Metropolitan Museums.

There are five examples of mediaeval plate surviving in the city, in whole or in part. Of these the paten of St. Michael Crooked Lane (now at St. Magnus) has six-lobed spandrels engraved with leaves and a figure of God the Father in the central depression ; it dates from *c.* 1500. An alms-dish of 1524 from the same church (now at St. Magnus) has four engraved heads in medallions. At St. Mary Woolnoth is a dish of 1518 with a central heraldic boss. The other two pieces are the stem, of 1507, of a cup at St. Martin Ludgate with an inscription connecting it with a monstrance left to the church in 1535 by Stephen Pekoc ; and, probably, the stem of a cup of 1559 at St. Botolph Aldgate.

London possesses an unusual number of cups of the early Reformation period, including one of 1545 at St. Margaret Patens ; one of 1548 at St. Lawrence Jewry ; three of 1549 at St. Mildred Bread Street, St. Peter Cornhill and St. James Garlickhithe ; two of 1550 at St. Michael Cornhill and St. Martin Ludgate ; and one of 1552 at St. James Garlickhithe. There are thirty-four Elizabethan cups, including one with a handle and three of beaker-form. Of these cups, five date from 1559, three from 1560, one from 1561 and two from 1562. In addition to these there are two handsome secular cups, one, called the Falstaff cup, of 1590, at St. Magnus ;

and the second from St. Michael Bassishaw (now at St. Lawrence Jewry) of Augsburg make and of *c.* 1600.

Of unusual pieces, mention may be made of the mazer-bowl, of 1568, at St. Giles Cripplegate ; the horn beaker of 1573 at the same church ; a wooden cup of 1670 at St. James Garlickhithe ; the pair of flagons, of 1635, with handles and spouts at the Dutch Church Austin Friars ; and the elaborately pierced and enriched Indian dish presented to Christ Church Newgate Street in 1675.

Plate of 17th- and early 18th-century date is numerous, the most noteworthy pieces being the cups of 1609 and 1617 at St. Botolph Aldgate and St. Giles Cripplegate respectively, the bread-dish of 1672 at St. Bride Fleet Street, the handsome mace at the same church, and the embossed dishes of 1712 at St. Benet Paul's Wharf.

Pulpits : There are two fine early 17th-century pulpits, each with a sounding board, at St. Helen's Bishopsgate and at All Hallows Barking, the latter made in 1613. Most of the post-Fire churches have late 17th-century pulpits, forming a series of great variety and interest. The pulpit formerly at All Hallows the Great is now at Hammersmith, while its beautiful sounding-board is at St. Margaret Lothbury. Another pulpit, in Christ Church Newgate Street, has been broken up and the finely carved panels incorporated in the quire-stalls. Many of the other pulpits have lost their sounding-boards. The finest pulpits of this period are those at St. Mary Abchurch, St. Mildred Bread Street and St. Clement Eastcheap, with their sounding-boards ; and those at St. Stephen Coleman Street, St. Nicholas Cole Abbey, St. Augustine Old Change and St. Andrew Holborn, which have lost this feature.

Reredoses : These all belong to the post-Fire period and many display considerable elaboration. They are based on one or other of the Classic Orders and are primarily arranged to display panels with the Decalogue, Creed and Lord's Prayer, and sometimes painted figures of Moses and Aaron. The finest examples are those at St. Mary Abchurch, St. Vedast Foster Lane and St. Magnus the Martyr, though the last named has modern additions. Smaller reredoses, of good design or detail, exist at All Hallows Lombard Street, St. Augustine Old Change, St. Mildred Bread Street, St. Nicholas Cole Abbey, St. Stephen Coleman Street, St. Benet Paul's Wharf, St. Martin Ludgate, St. Anne and St. Agnes, and elsewhere.

Royal Arms : The practice of setting up the Royal Arms in churches, to symbolise the royal supremacy, dates at any rate from the time of Edward VI. All the post-Fire churches at one time possessed this feature, sometimes rendered in wood-carving and sometimes in plaster. There are good examples in plaster at Christ Church Newgate Street and St. Mildred Bread Street ; and in wood at St. Benet Paul's Wharf, St. Mary at Hill, St. Margaret Pattens and All Hallows Lombard Street.

In addition to the full Achievement some churches have also carved figures of the lion and unicorn supporters set up on pew-ends and thought by some to indicate the traditional position of the division between the nave and quire. There are examples at St. Mildred Bread Street, St. James Garlickhithe, St. Peter Cornhill, the Schoolhouse Foster Lane, St. Margaret Pattens, etc. The first three examples retain their original position, but most of the others have been moved.

Screens : There are now no remains of mediaeval chancel-screens in the city churches. After the Great Fire only two churches, St. Peter Cornhill and All

Hallows the Great, were provided with this feature and both screens survive, though the second one has been set up in St. Margaret Lothbury since the destruction of All Hallows church. This screen is the finer of the two and was given by Theodore Jacobson, a Merchant of the Steelyard; it bears a large carving of the eagle of the Hanseatic League, but the Royal Arms which formerly surmounted it have been removed elsewhere. The screen at St. Peter Cornhill is of simpler design but retains both its royal arms and lion and unicorn.

Many of the city churches retain late 17th-century partition-screens masking vestibules and doors, which it is unnecessary to particularise. The screens at St. Paul's Cathedral are, however, worthy of particular attention; those in the Quire and its aisles are mainly of wrought-iron work and include the magnificent productions of Jean Tijou. The screens enclosing the two chapels flanking the west end of the nave date from the reign of Queen Anne and are equally handsome examples of woodwork.

In secular buildings screens are confined to the Halls of the various Corporations. The Elizabethan example at the Middle Temple Hall is perhaps the richest and most elaborate screen, of its age, that survives in the country. Many of the Halls of the City Companies possess handsome late 17th-century oak screens, that at the Girdlers' Hall, with an arcaded gallery, being perhaps the most notable. Mention may also be made of those at the Vintners', Mercers', Merchant Taylors', Brewers' and Stationers' Halls. A screen from one of the re-built halls of the major companies has travelled as far as Lockinge House in Berkshire.

Seating: Late in the 17th century practically all the city churches were fitted with "box-pews" with high wainscoted partitions. In almost every case (except St. Mildred Bread Street) these pews have now been either removed or cut down and the materials applied to the erection of quire-stalls, etc., not contemplated in the original arrangement. A number of churches have, however, retained their original church-wardens' pews, set at the west end of the church and treated with greater elaboration than the rest. Examples may be seen at St. Margaret Pattens (with canopies), St. Clement Eastcheap, St. Mildred Bread Street, St. Lawrence Jewry, All Hallows Barking, etc.

Signs: The practice of setting a sculptured sign, of heraldic or other significance, on the front of a building was common in the latter part of the 17th century, and the large collection of these memorials in the Guildhall Museum represents a mere tithe of those formerly existing. Some few still remain at or near their original sites, but since the recent destruction of the house with a swan-badge in Cheapside, the carving at No. 70 Aldermanbury is now the only example in the City still in its original setting. Where these signs still remain in an existing building on the old site they have been included in the Inventory.

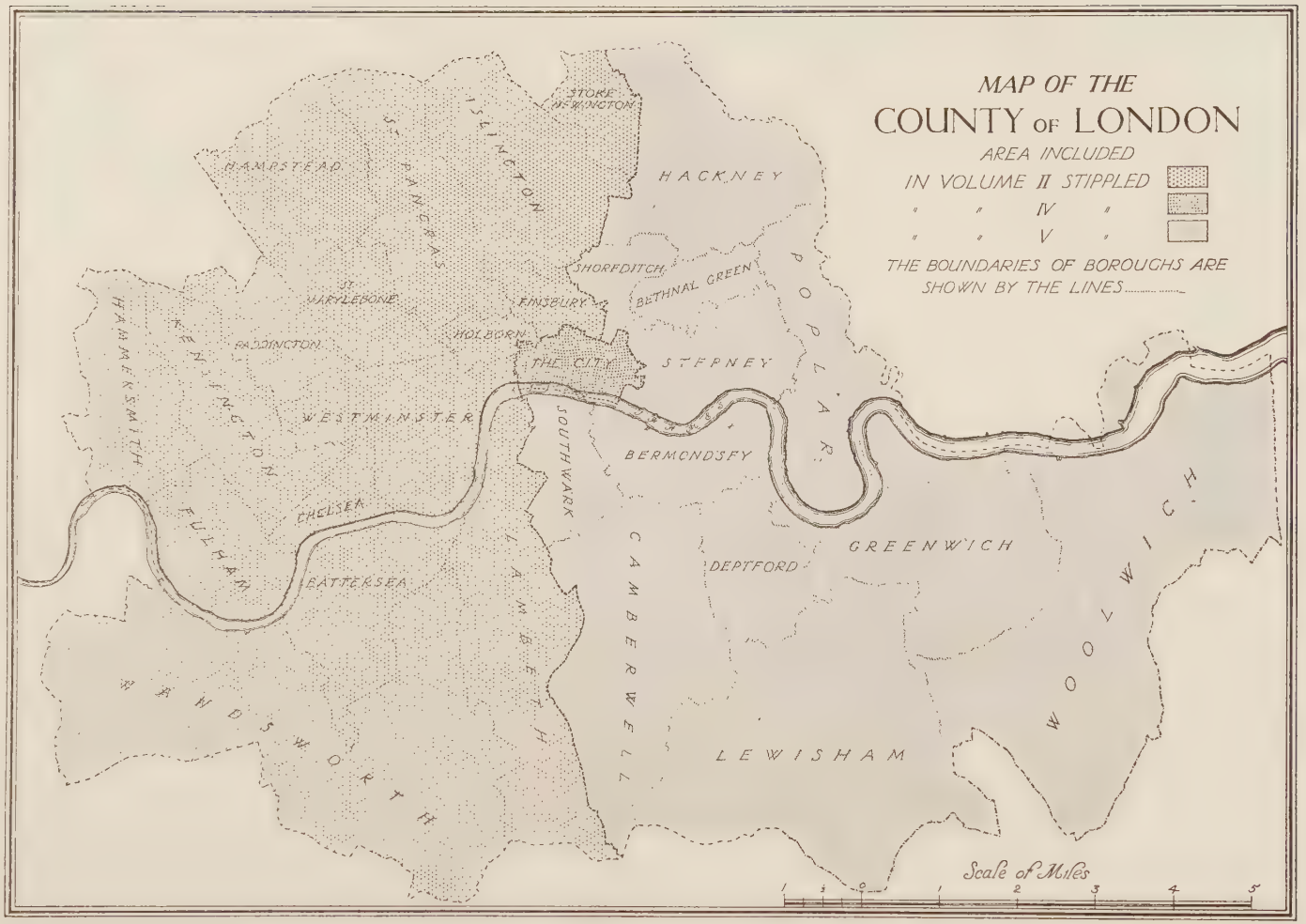
Staircases: Very few staircases in the city of London date from before the Great Fire. The main staircase at the Barbers' Hall may perhaps be part of Inigo Jones' work there, and the staircase at No. 17 Fleet Street is, even more doubtfully, of the same period. Fine staircases of late 17th-century date are, on the other hand, fairly numerous, and include those at the Vintners', Merchant Taylors', Skinners', and Apothecaries' Halls and at No. 73 Cheapside. The early 18th-century staircase at St. Paul's Chapter House has a wrought-iron hand-rail and balusters. Mention must also be made of the so-called "geometrical staircase" in the S.W. Tower of St. Paul's Cathedral; it, also, has a wrought-iron hand-rail and balusters.

Stalls : The 15th-century stalls formerly in the Nuns' quire at St. Helen's Bishopsgate, have now been re-arranged in the parish chancel of the same church ; they have carved arm-rests, but the superstructure, if any existed, has disappeared. The only other stalls worthy of mention are amongst the handsome quire-fittings of St. Paul's Cathedral ; there is a long canopied range on each side, with the stall for the Lord Mayor at the east end of one side and the Bishop's throne in the corresponding position of the other.

Sun-dials : There are late 17th or early 18th-century vertical stone sun-dials, with inscriptions, on the churches of St. Sepulchre and St. Katharine Cree (1706), on the Dutch Church Austin Friars, and on the buildings of Pump Court (1686) and Essex Court (1685) in the Middle Temple. A more unusual type of sun-dial, painted on glass, is exemplified in the buildings of the Pewterers', Girdlers' and Weavers' Companies.

Sword-rests : The custom, in the 17th and 18th centuries, of providing a rack or rest for the civic sword in the parish churches of successive Lord Mayors has provided London with a type of church-fitting which is only represented in a very minor degree in other cities and towns of the country. These sword-rests are of two types, the earlier of wood generally richly carved and painted, and the later type of wrought iron, of which there are numerous examples, most of which are outside the terminal limit of the Commission's enquiries. Of the first group, the earliest is at St. Helen's Bishopsgate, dated 1665, followed by one at St. Mary Aldermary dated 1682 ; a third, dated 1674, formerly at St. Olave Southwark and now in Southwark Cathedral will be dealt with in the succeeding volume. There are, in addition, two wooden sword-rests of the same type in Companies' Halls, that in the Clothworkers', dated 1677, and that in the Vintners' bearing the arms of Sir Thomas Rawlinson, who was Lord Mayor in 1687 and 1696. Of the later wrought-iron sword-rests, there is a fine example behind the Lord Mayor's seat in the Corporation church of St. Lawrence Jewry. The earliest dated examples of this type appear to be those at St. Magnus the Martyr (1708) and St. Swithin London Stone (1710). The handsome series at St. Mary-at-Hill, six in number, All Hallows Barking, St. Olave Hart Street, All Hallows Lombard Street, St. Michael Paternoster Royal and various other churches, are judged too late in date for inclusion in the Inventory.

For the convenience of the reader a number of the small groups of buildings and fittings in illustration of the foregoing paragraphs have been collected, and follow immediately on this Preface (Plates 1–48), though in some cases where the fittings belong more particularly to an individual monument, such as effigies and funeral monuments at St. Paul's Cathedral, the Temple Church, etc., they have been placed with the other illustrations of the monument concerned. A comparative group of six pulpits will be found on Plates 78 and 79, and other fittings of similar character appear among the whole-page or half-page illustrations throughout the Inventory.


MAP OF THE
COUNTY OF LONDON
AREA INCLUDED
IN VOLUME II STIPPLED
" " IV "
" " V "
THE BOUNDARIES OF BOROUGHS ARE
SHOWN BY THE LINES
STOKE NEWINGTON
HAMPSTEAD
ST PANCRAS
ISLINGTON
HACKNEY
SHOREDITCH
BETHNAL GREEN
POPLAR
ST MARYLEBONE
FINSBURY
HOLBORN
THE CITY
STEPNEY
PADDINGTON
HAMMERSMITH
KENSINGTON
WESTMINSTER
SOUTHWARK
BERMONDSEY
CHELSEA
FULHAM
BATTERSEA
LAMBETH
CAMBERWELL
DEPTFORD
GREENWICH
WOOLWICH
WANDSWORTH
LEWISHAM
Scale of Miles
1 0 1 2 3 4 5

CORDWAINER: (1) CHURCH OF ST. MARY LE BOW.
Tower, 1671–33.

FARRINGDON WITHOUT: (4) CHURCH OF ST. BRIDE.
1670–84. Tower.

FARRINGDON WITHIN: (1) CHRIST CHURCH, NEWGATE STREET.
Tower, finished 1704.

COLEMAN STREET: (1) ST. MARGARET LOTHBURY.
1686-95.

FARRINGDON WITHIN: (3) ST. MARTIN LUDGATE.
1677–87.

FARRINGDON WITHIN: (2) ST. AUGUSTINE OLD CHANGE.
1680–87, spire, 1695.

FARRINGDON WITHIN: (4) ST. VEDAST FOSTER LANE.
1670–73.

BRIDGE WITHIN: (1) CHURCH OF ST. MAGNUS THE MARTYR.
Tower, finished 1705.

QUEENHITHE: (1) CHURCH OF ST. NICHOLAS COLE ABBEY.
1671 81, from the S.

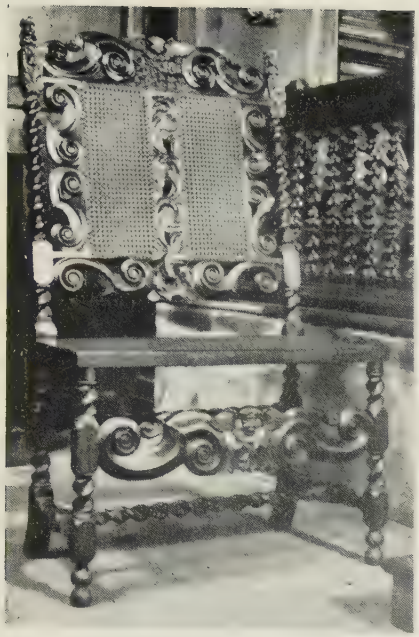
LANGBOURN: (2) CHURCH OF ST. EDMUND, KING AND MARTYR.
1670–79, S. front.

PLATE 3.

COLEMAN STREET: (1) ST. MARGARET LOTHBURY.
Late 17th-century.

ALDGATE: SYNAGOGUE.
Early 18th-century.

ALDGATE: (3) SYNAGOGUE.
Early 18th-century.



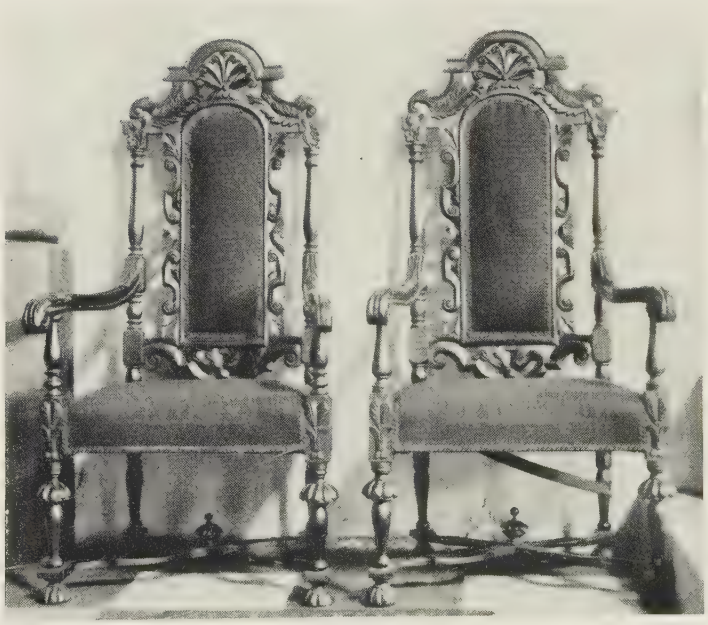
FARRINGDON WITHIN: (3) ST. MARTIN LUDGATE.

VINTRY: (1) ST. MICHAEL PATERNOSTER ROYAL.

CANDLEWICK: (1) ST. CLEMENT EASTCHEAP

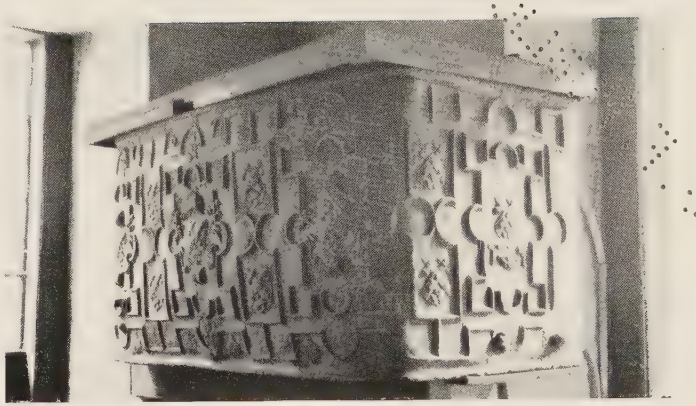
CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

Bishop's Throne.

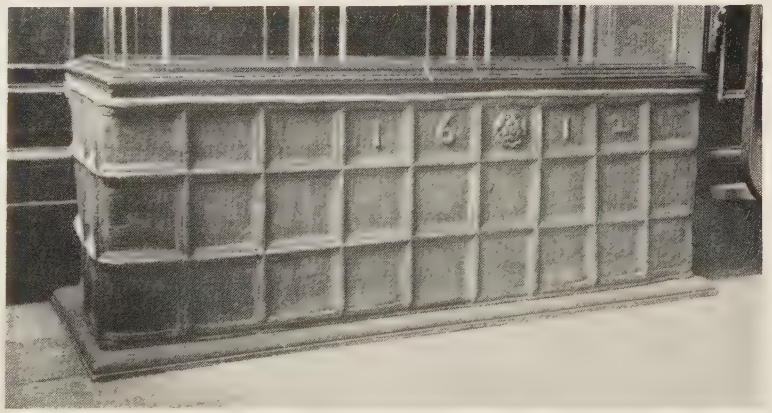


CRIPPLEGATE WITHIN: (2) ST. MARY ALDERMANBURY.

BASSISHAW: (1) GIRDLERS' HALL.
Dated 1697.



CRIPPLEGATE WITHIN: (6) BREWERS' HALL.
Dated 1671.



FARRINGDON WITHOUT: (10) MIDDLE TEMPLE HALL.
Dated 1612.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Dated 1682.

QUEENHITHE: (1) ST. NICHOLAS COLE ABBEY.
N.W. Doorway.

CANDLEWICK: (2) ST. MARY ABCHURCH.
N. door-case, with pelican.

LANGBOURN: (1) ALL HALLOWS LOMBARD STREET.
Doorway and gate in tower.

FARRINGDON WITHIN: (3) ST. MARTIN LUDGATE.
Screen and door-case E. of tower.

PLATE 8.

FIREPLACES.

ALDERSGATE: (5) GOLDSMITHS' HALL.
Fireplace from E. Acton, late 17th-century.

BASSISHAW: (1) GIRDLERS' HALL.
Overmantel in Hall, late 17th-century.

BROAD STREET: (5) CARPENTERS' HALL.
Fireplace in Court-room, late 17th-century.

FARRINGDON WITHIN: (9) STATIONERS' HALL.
Fireplace in Stock-room, late 17th-century.

FARRINGDON WITHOUT: (4) ST. BRIDE FLEET STREET.
Dated 1615.

FARRINGDON WITHIN: (2) ST. AUGUSTINE OLD CHANGE.
Late 17th-century.

BROAD STREET: (1) ALL HALLOWS LONDON WALL.
Late 17th-century.

COLEMAN STREET: (2) ST. STEPHEN COLEMAN STREET.
Late 17th-century.

BILLINGSGATE: (1) ST. MARGARET PATTENS.
Late 17th-century.

CORDWAINER: (2) ST. MARY ALDERMARY.
Dated 1682.

CASTLE BAYNARD: (3) ST. BENET PAUL'S WHARF.

CHEAP: (1) ST. LAWRENCE JEWRY.

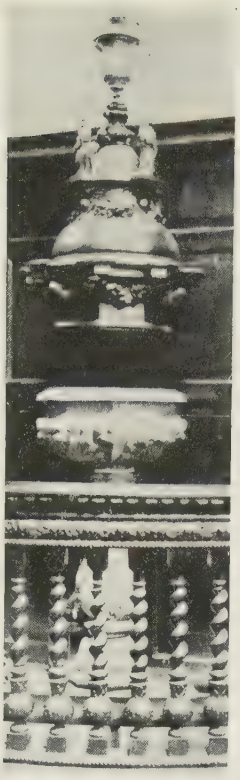
VINTRY: (2) ST. JAMES GARLICKHITHE.

ALDERSGATE: (1) ST. ANNE and ST. AGNES.

FARRINGDON WITHOUT: (1) ST. ANDREW HOLBORN.
Dated 1686.

FARRINGDON WITHIN: (3) ST. MARTIN LUDGATE.
Dated 1673.

BISHOPSGATE: (2) ST. HELEN.
c. 1632.

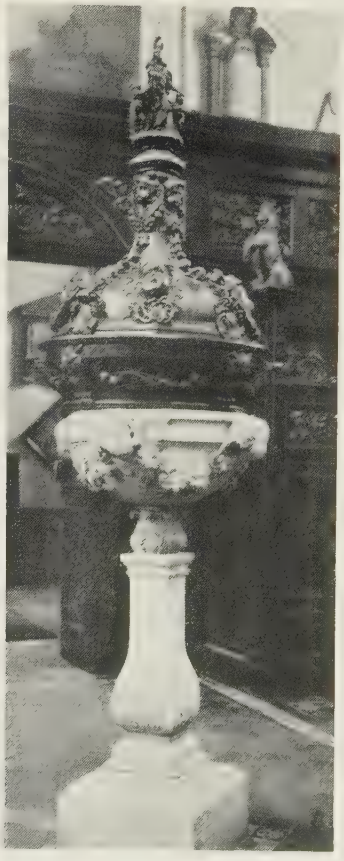


LANGBOURN: (2) ST. EDMUND LOMBARD STREET.
Late 17th-century.

WALBROOK: (1) ST. STEPHEN WALBROOK.
1679.

ALDGATE: (1) ST. ANDREW UNDERSHAFT.
By Nicholas Stone, early 17th-century.

ALDGATE: (2) ST. KATHARINE CREE
c. 1630 40.

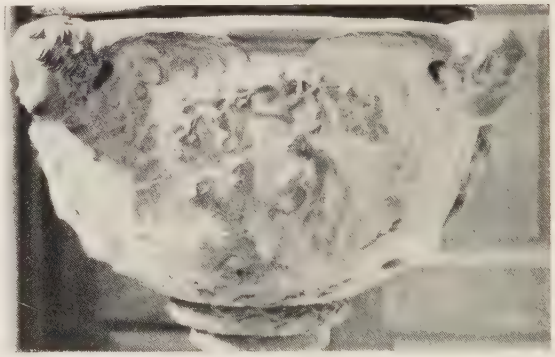


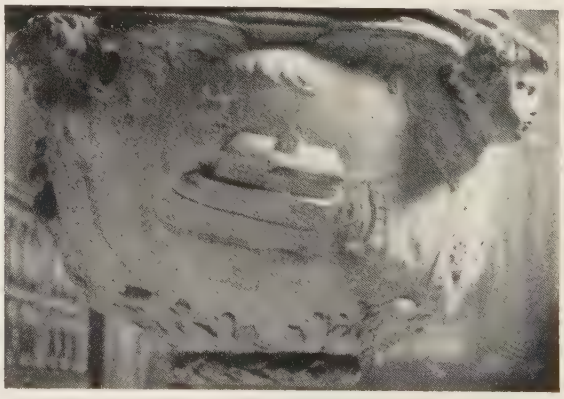
LANGBOURN: (1) ALL HALLOWS LOMBARD STREET.
Late 17th-century.

WALBROOK: (2) St. SWITHIN LONDON STONE.

BREAD STREET: (1) ST. MILDRED BREAD STREET.

FARRINGDON WITHIN: (1) CHRIST CHURCH NEWGATE STREET.





COLEMAN STREET: (1) ST. MARGARET LOTHBURY.
With details of carving.

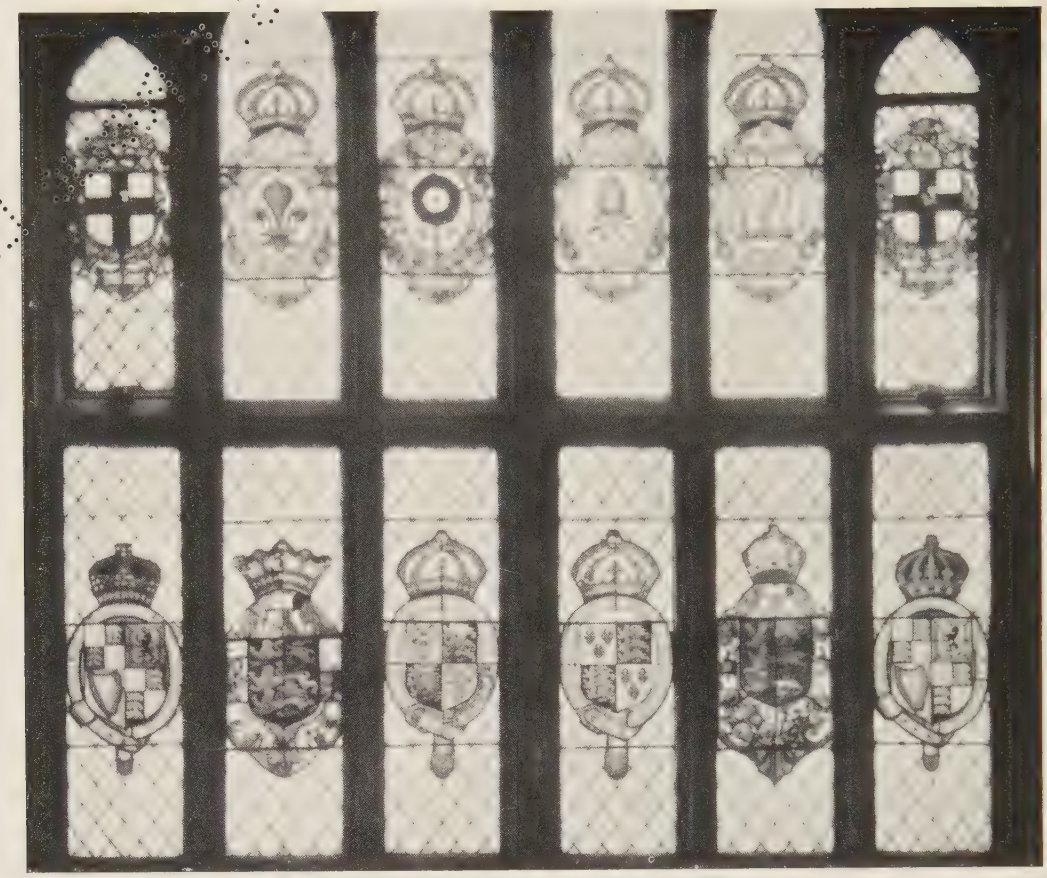
CANDLEWICK: (1) ST. CLEMENT EASTCHEAP.
Late 17th-century.

TOWER: (1) ALL HALLOWS BARKING.
Late 17th-century.

FARRINGDON WITHOUT: (6) ST. SEPULCHRE NEWGATE.
1670.

CANDLEWICK: (2) ST. MARY ABCHURCH.
Late 17th-century.

QUEENHITHE: (1) ST. NICHOLAS COLE ABBEY.
Late 17th-century.



FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.
W. window of Hall.

BISHOPSGATE: (1) ST. ETHELBURGA.
Arms of the Mercers' Company, late 17th-century.

CRIPPLEGATE WITHIN: (7) PARISH CLERKS' HALL.
Portrait of John Clarke, 1675.

1, 2, 3, 7. ST. HELEN BISHOPSGATE. (1. Astry, 2 and 3. Crosby, 7. Grocers' Company.)
4, 5, 6, 9. ST. ANDREW UNDERSHAFT. (4 and 9. Jennings, 5. Goldwell, 6. Merchant Taylors' Company.)
8. ST. ETHELBURGA BISHOPSGATE, Vintners' Company.

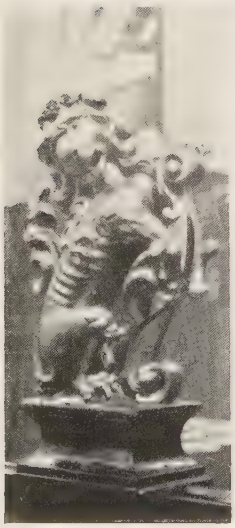
ALDGATE: (2) ST. KATHARINE CREE.

BILLINGSGATE: (1) ST. MARGARET PATTENS.

LANGBOURN: (1) ALL HALLOWS LOMBARD STREET.

BILLINGSGATE: (2) ST. MARY AT HILL.

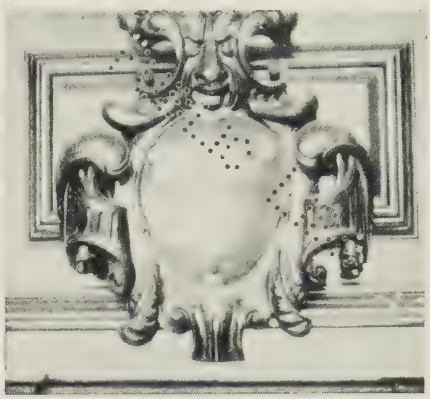
CASTLE BAYNARD: (3) ST. BENET PAUL'S WHARF.



VINTRY: (2) ST. JAMES GARLICKHITHE.

PORTSOKEN: (1) ST. BOTOLPH ALDGATE.
Whiting, 1676.

CASTLE BAYNARD: (3) ST. BENET PAUL'S WHARF.
College of Arms.



CASTLE BAYNARD: (3) ST. BENET PAUL'S WHARF.
See of Canterbury.

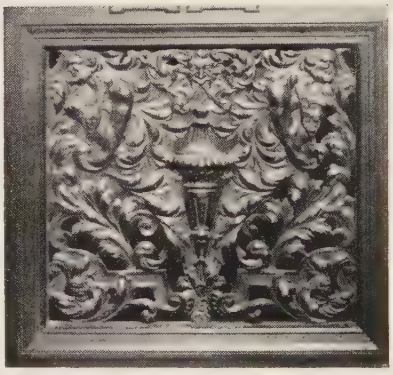
CRIPPLEGATE WITHIN: (5) HABERDASHERS' HALL.
Dudley Earl of Leicester.

FARRINGDON WITHIN: (8) BARBERS' HALL.
Barber-Surgeons' Company.

BROAD STREET: (5) CARPENTERS' HALL.
Carpenters' Company, etc. 1579.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Door, in S. aisle of Quire, at back of Quire-stalls.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Panel in Organ-case.



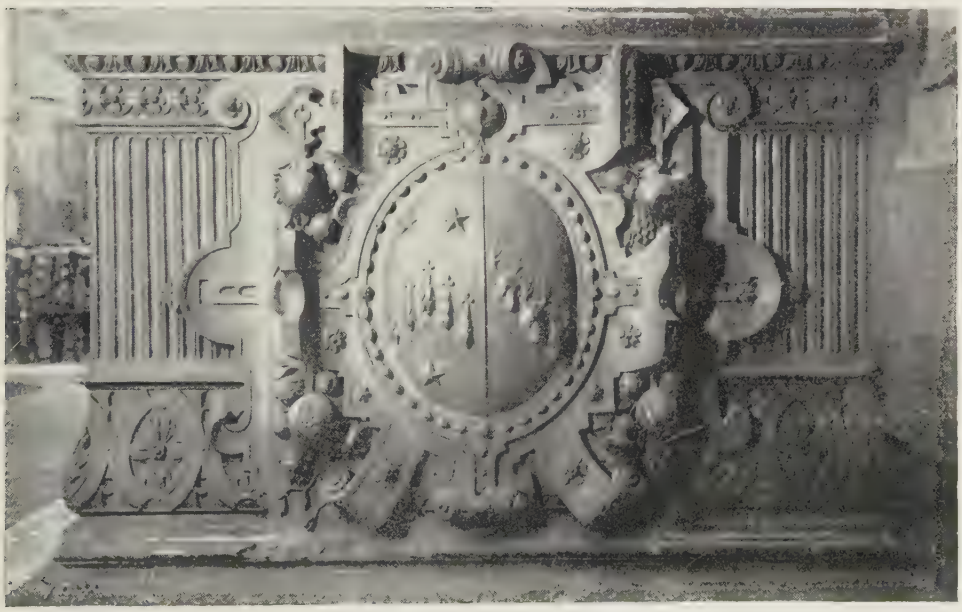
CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Panels in Chapel of St. Michael and St. George.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Key-hole scutcheon.

VINTRY: (2) ST. JAMES GARLICKHITHE.
Hat-stand.

BISHOPSGATE: (2) ST. HELEN.
Monument (9) to Hugh Pemberton, 1500.

TOWER: (1) ALL HALLOWS BARKING.
Monument (2) to John Croke, 1477.



BISHOPSGATE: (2) ST. HELEN.
Monument (1) to Sir Thomas Gresham, 1579, detail.

ALDGATE: (2) ST. KATHARINE CREE.
(3) of Sir Nicholas Throkmorton, 1570.

TOWER: (2) ST. OLAVE HART STREET.
(9) of Sir John Radcliffe, 1568.

TOWER: (3) ST DUNSTAN IN THE E.
(12) of Sir William Russell, 1705.

FARRINGDON WITHOUT: (5) ST. DUNSTAN IN THE W.
(18) of Elizabeth North, 1612.

CHEAP: (1) ST. LAWRENCE JEWRY.
(5) of William Haliday, erected 1687.

FARRINGDON WITHOUT: (5) ST. DUNSTAN IN THE W.
(15) of Cuthbert Fetherstone, 1615.

TOWER: (2) ST. OLAVE HART STREET.

FARRINGDON WITHOUT: (5) ST.

PLATE 21.

BISHOPSGATE: (2) ST. HELEN.
(10) to John Robinson, 1599.

CRIPPLEGATE WITHIN: (3) ST. ALPHEGE.
(1) to Sir Rowland Hayward, 1593.

TOWER: (2) ST. OLAVE HART STREET.
(20) to Sir James Deane, 1608.

BISHOPSGATE: (2) ST. HELEN.
(16) to Richard Staper, 1608.

ALDGATE: (1) ST. ANDREW UNDERSHAFT.
(5) of Sir Hugh Hamersley, 1636.

FARRINGDON WITHOUT: (2) ST. BARTHOLOMEW THE GREAT.
(2) of Sir Robert Chamberlane, 1615.

FARRINGDON WITHOUT: (2) ST. BARTHOLOMEW THE GREAT.
(14) of Elizabeth Freshwater, 1617.

ALDGATE: (1) ST. ANDREW UNDERSHAFT.
(1) of Sir Thomas Ofley, 1582.

CRIPPLEGATE WITHIN: (2) ST. MARY ALDERMANBURY.
(2) to Richard, 1686, and John Chandler, 1691.

CRIPPLEGATE WITHOUT: (5) ST GILES.
(5) to Constance Whitney, 1628.

FARRINGDON WITHOUT: (2) ST. BARTHOLOMEW THE GREAT.
(4) to Percival Smallpace, 1558.

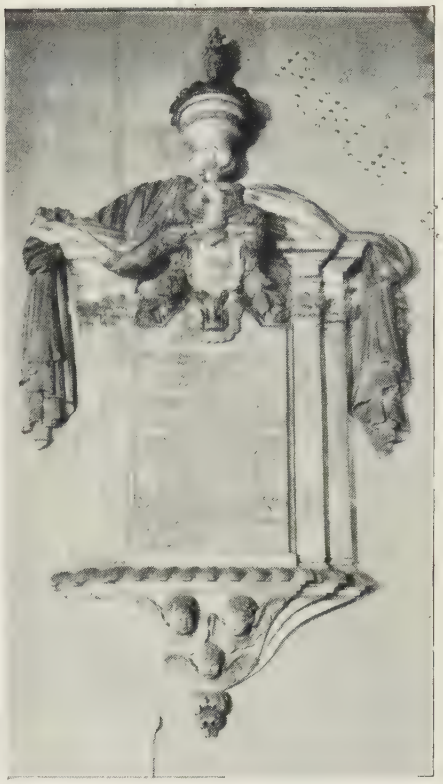
CHEAP: (1) ST. LAWRENCE JEWRY.
(1) to Archbishop Tillotson, 1694.

ALDGATE: (2) ST. KATHARINE CREE.

(4) to Bartholomew Ellnor, 1636.

BISHOPSGATE: (2) ST. HELEN.

(21) to Rachel Chambrelan, 1687.

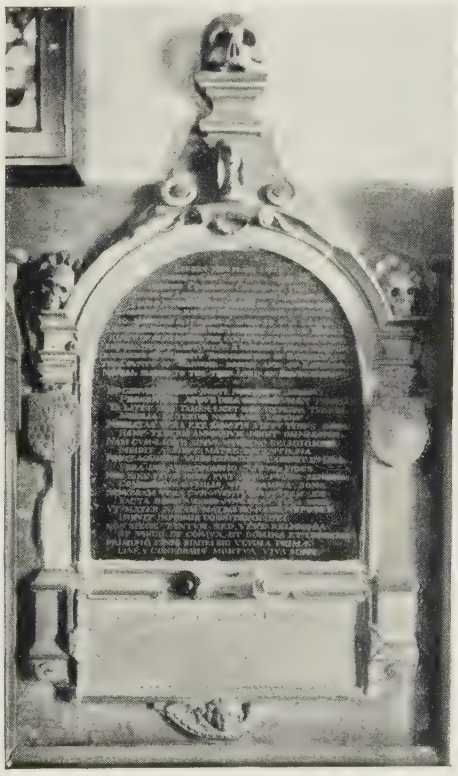


BILLINGSGATE: (2) ST. MARY AT HILL.

(3) to Thomas Dovall, 1700.

FARRINGDON WITHIN: (4) ST. VEDAST.

(5) to Sir John Johnson, 1698.



TOWER: (2) ST. OLAVE HART STREET.

(17) to Emm Charlton, 1622.

TOWER: (3) ST. DUNSTAN IN THE E.

(4) to Sir John Mcore, 1702.

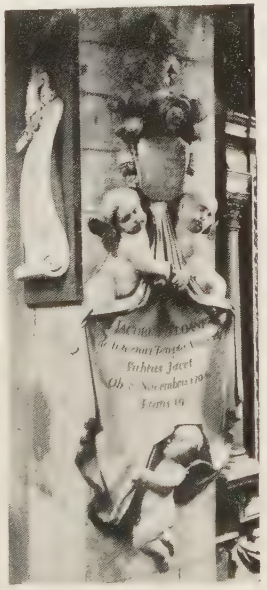
CASTLE BAYNARD: (3) ST. BENET.
(1) to Gregory King, 1712.

BRIDGE: (1) ST. MAGNUS.
(2) to Robert Dickins, 1705–6.

BILLINGSGATE: (2) ST. MARY AT HILL.
(2) to John Harvey, 1700.

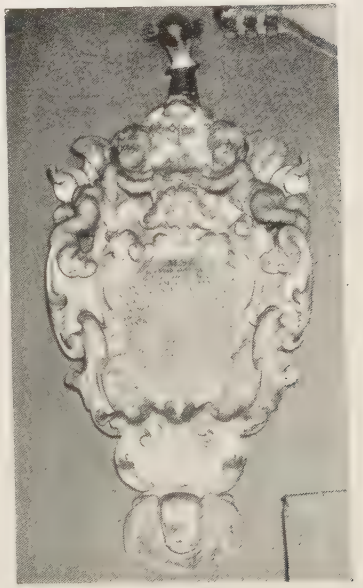
FARRINGDON WITHOUT: (2) ST. BARTHOLOMEW THE GREAT.
(3) to John Kellond, 1685.

FARRINGDON WITHOUT:
(5) ST. DUNSTAN IN THE W.
(6) to Damaris Turner, 1703.



FARRINGDON WITHOUT:
(7) TEMPLE CHURCH.
(41) to James Sloane, 1704.

FARRINGDON WITHOUT:
(7) TEMPLE CHURCH.
(34) to Sir Thomas Hanmer, 1687–8.



BREAD STREET: (1) ST. MILDRED.
(1) to Thomas Ball, 1679.

BROAD STREET: (2) DUTCH CHURCH AUSTIN FRIARS.
Margaret Cornwall, 1692.

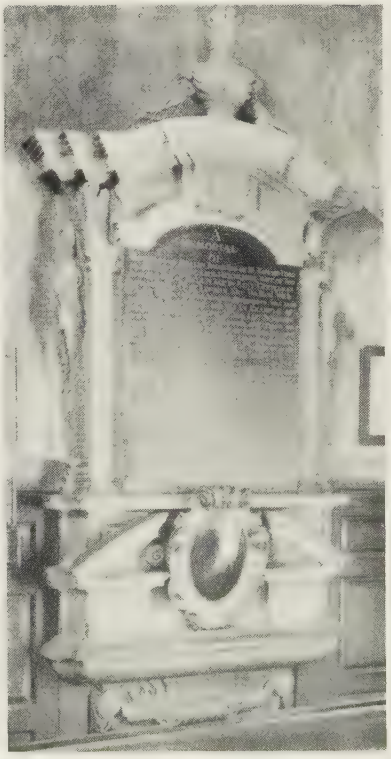
CRIPPLEGATE WITHIN: (1) ST. ALBAN.
(3) to William Harvie, 1593, and others later.

CRIPPLEGATE WITHOUT: ST. GILES.
(3) to Edmund Harrison, 1666, and (4) Charles Langlie, 1602.

ALDGATE: (12) ST. KATHARINE CREE.
(5) to Richard Spencer, 1667.

TOWER: (2) ST. OLAVE HART STREET.
(1) to Ludolph v. Werder, 1628.

ALDGATE: (1) ST. ANDREW UNDERSHAFT.
(10) to Margery Turner, 1607.



TOWER: (2) ST. OLAVE HART STREET.
(14) to Mary Bewley, 1658–9.

FARRINGDON WITHIN : (1) CHRIST CHURCH NEWGATE STREET.

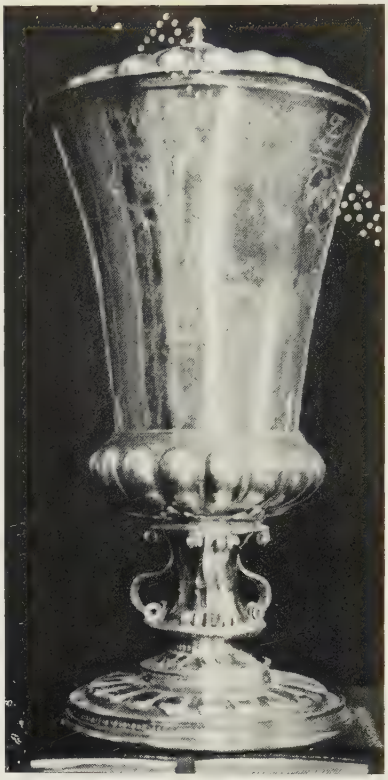
LANGBOURN : (1) ALL HALLOWS LOMBARD STREET.

BRIDGE : (1) ST. MAGNUS THE MARTYR.

ALDGATE : (1) ST. ANDREW UNDERSHAFT.

FARRINGDON WITHOUT: (2) ST. BARTHOLOMEW THE GREAT.
Cups of 1689.

FARRINGDON WITHIN: (3) ST. MARTIN LUDGATE.
Cup of 1559, with stem of 1507.



VINTRY: (1) ST. MICHAEL PATERNOSTER ROYAL.
Cup of 1595.

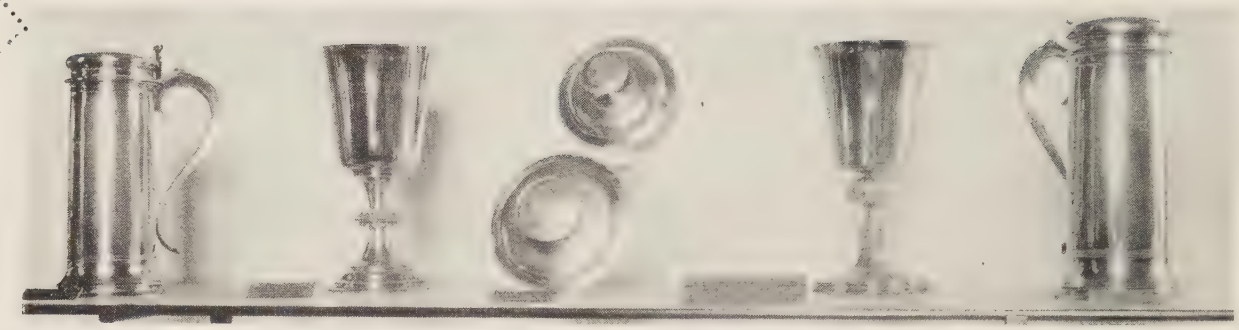
PORTSOKEN: (1) ST. BOTOLPH ALDGATE.
Tazza of 1589.

PORTSOKEN: ST. BOTOLPH ALDGATE.
Cup of 1609.

BRIDGE: (1) ST. MAGNUS THE MARTYR.
Falstaff Cup of 1590.

PLATE 30.

CHURCH PLATE.



FARRINGDON WITHIN: (3) ST. MARTIN LUDGATE.

BRIDGE WITHIN: (1) ST. MAGNUS THE MARTYR.

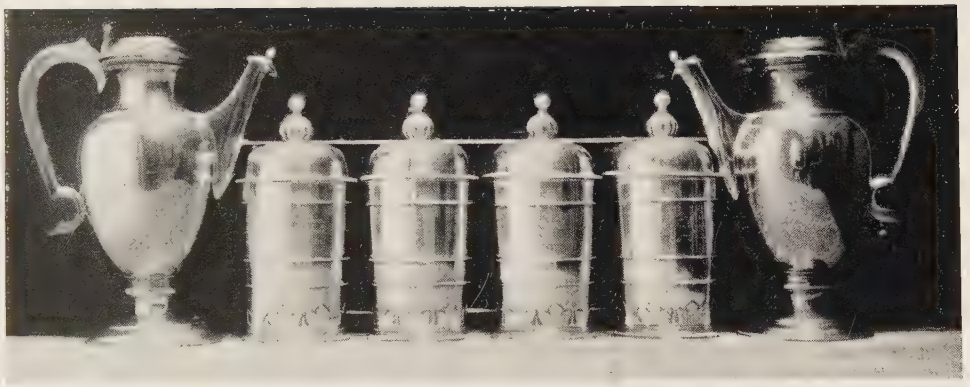
TOWER: (2) ST. OLAVE HART STREET.

CHURCH PLATE.

PORTSOKEN: (1) ST. BOTOLPH ALDGATE (i).

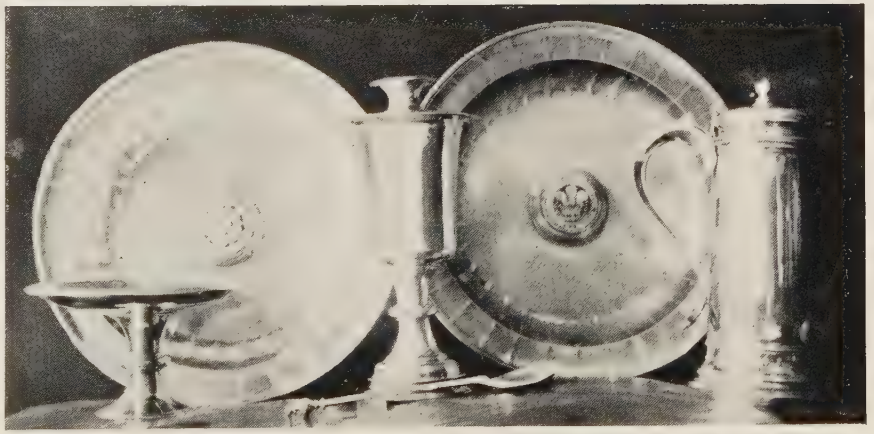
PORTSOKEN: (1) ST. BOTOLPH ALDGATE (ii).

VINTRY: (1) ST. MICHAEL PATERNOSTER ROYAL.



BROAD STREET: (2) DUTCH CHURCH, Austin Friars.

LANGBOURN: (3) ST. MARY WOOLNOTH.



ALDGATE: (2) ST. KATHARINE CREE.

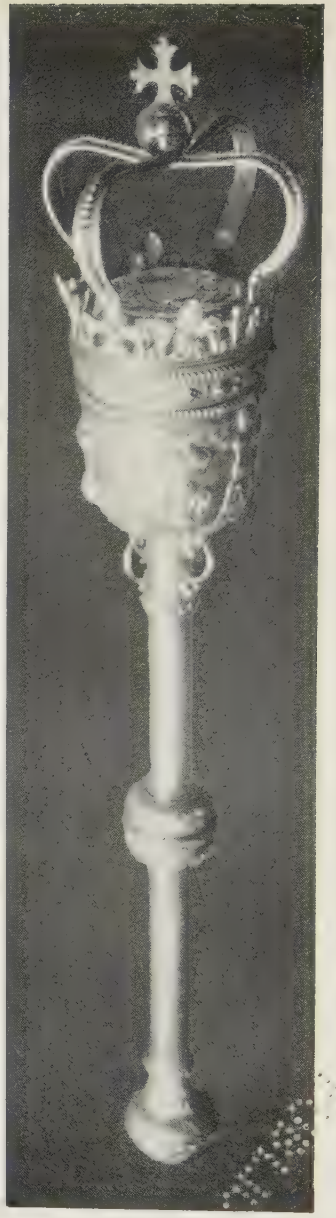
BREAD STREET: (1) ST. MILDRED.

CASTLE BAYNARD: (3) ST. BENET PAUL'S WHARF.

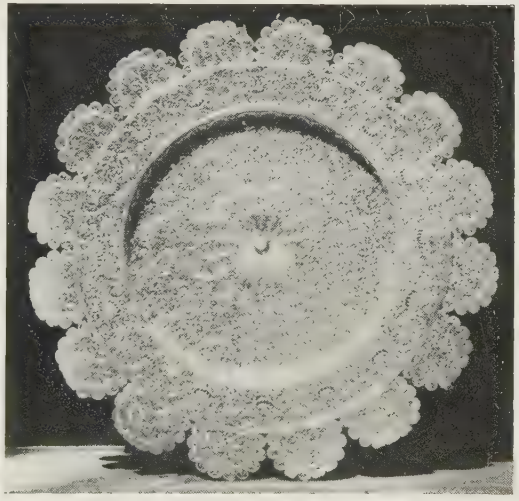
Alms-dish of *c.* 1712.

VINTRY: (1) ST. MICHAEL PATERNOSTER ROYAL

Alms-dish of 1608.



Mace of 1703.



FARRINGDON WITHIN: (1) CHRIST CHURCH.

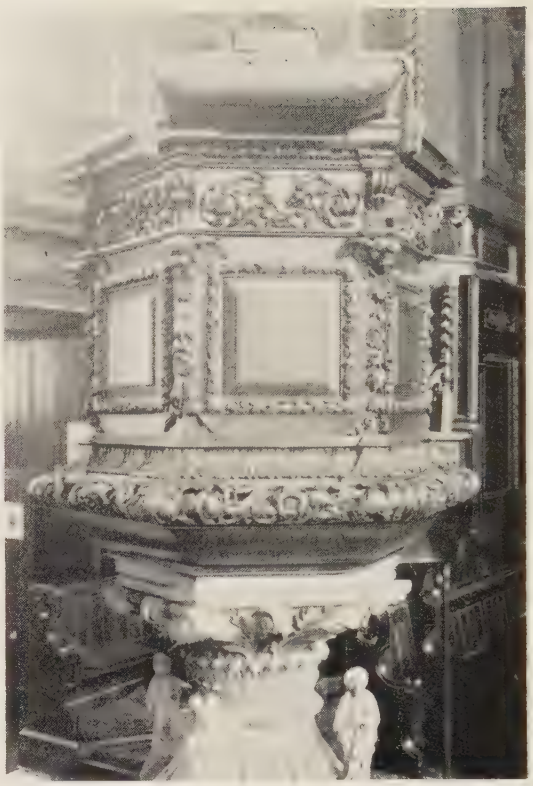
Indian alms-dish, given in 1675.

FARRINGDON WITHOUT: (4) ST. BRIDE FLEET STREET.

Bread-dish of 1671.

PLATE 33.

CORDWAINER: (2) ST. MARY ALDERMARY.



FARRINGDON WITHOUT: (1) ST. ANDREW HOLBORN.

CRIPPLEGATE WITHIN: (1) ST. ALBAN WOOD STREET.

LANGBOURN (2) ST. EDMUND KING AND MARTYR.

ALDGATE: (1) ST. ANDREW UNDERSHAFT.

CASTLE BAYNARD: (3) ST. BENET PAUL'S WHARF.

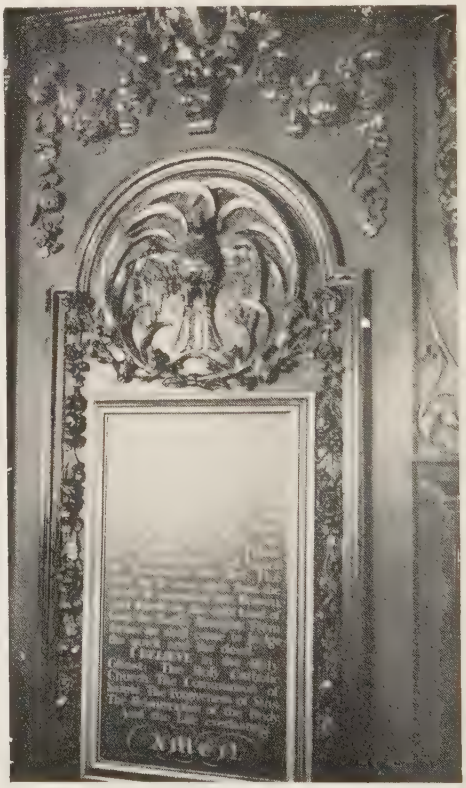
FARRINGDON WITHIN: (2) ST. AUGUSTINE OLD CHANGE.

WALBROOK: (2) ST. SWITHIN LONDON STONE.

LANGBOURN: (2) ST. EDMUND KING AND MARTYR.

ALDERSGATE: (1) ST. ANNE AND ST. AGNES.

LANGBOURN: (1) ALL HALLOWS LOMBARD STREET.



BREAD STREET: (1) ST. MILDRED.

CARVED PANELS IN CHURCH SEATING.

(*a*) St. John.

(*b*) St. Mark.

In Churchwardens' Pews in Nave.

In Churchwardens' Pew. (*c*) Foliage.

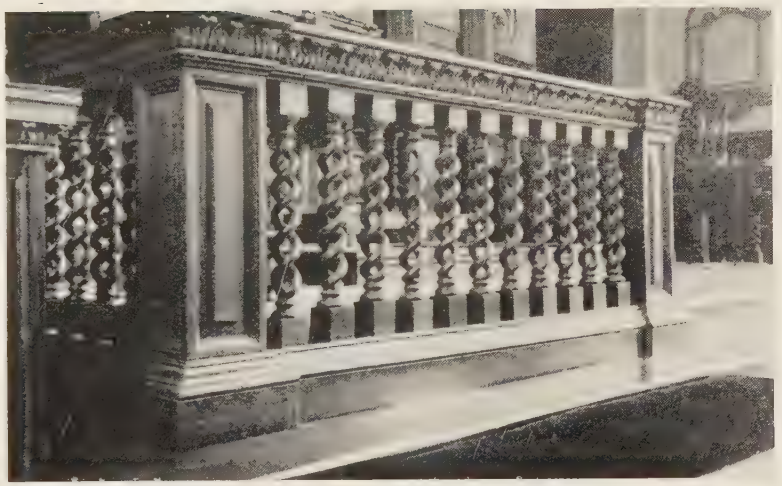
In Stalls.

TOWER: (1) ALL HALLOWS BARKING.

VINTRY: (1) ST. MICHAEL, PATERNOSTER ROYAL.
Stall.

CANDLEWICK: (2) ST. MARY ABCHURCH.
Side pews.

COMMUNION RAILS, late 17th-century.

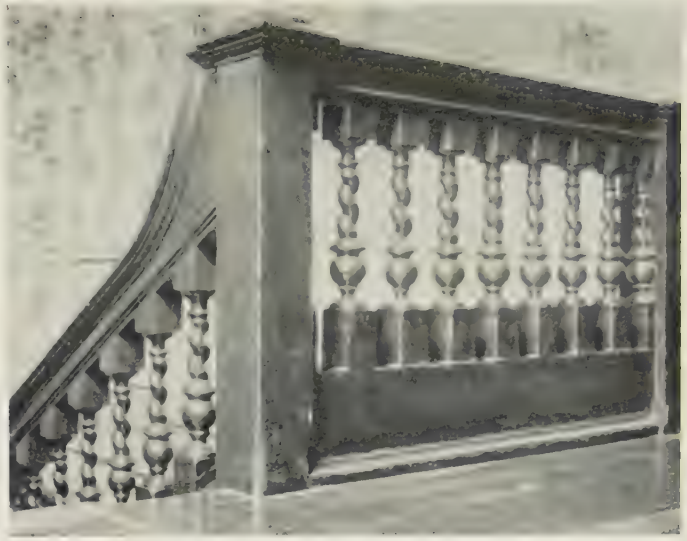


COLEMAN STREET: (1) ST. MARGARET LOTHBURY.

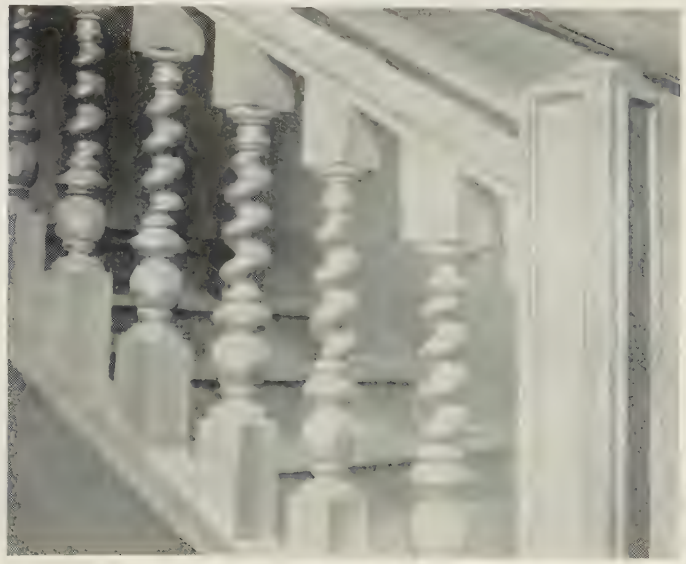
COLEMAN STREET: (2) ST. STEPHEN COLEMAN STREET.

BRIDGE: (1) ST. MAGNUS THE MARTYR, LONDON BRIDGE.

CHEAP: (7) No. 73 CHEAPSIDE.

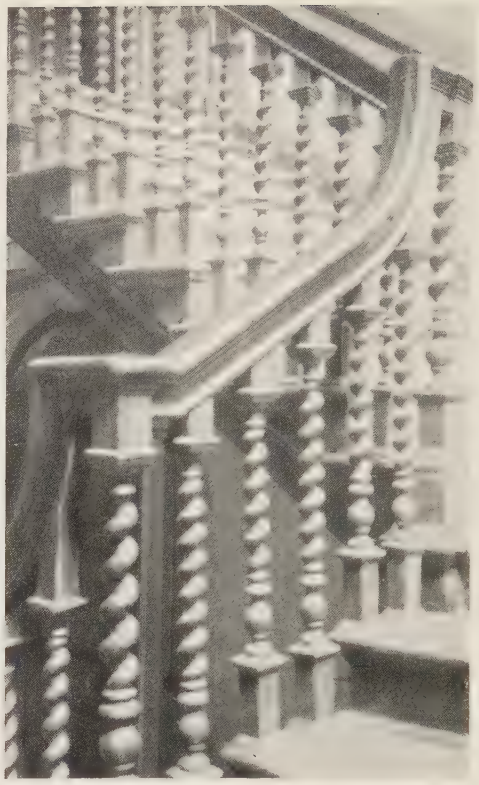


CASTLE BAYNARD: (4) DEANERY OF ST. PAUL'S.
Front Staircase

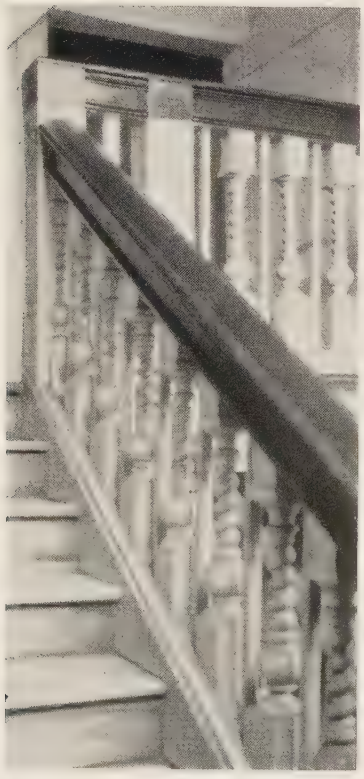


VINTRY: (6) No. 21 COLLEGE HILL.

ALDGATE: (7) No. 39 CRUTCHED FRIARS.
Late 17th-century.



DOWGATE: (7) No. 1 LAURENCE POUNTNEY HILL.
1703.



TOWER: (6) No. 34 GREAT TOWER STREET.
c. 1670.

CRIPPLEGATE WITHIN: (6) BREWERS' HALL.
Late 17th-century.

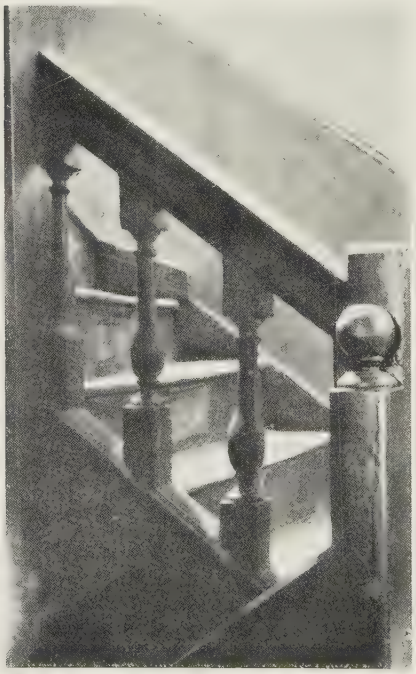
CASTLE BAYNARD: (5) COLLEGE OF ARMS.
1671–77.

CASTLE BAYNARD : (4) DEANERY OF ST. PAUL'S.
Back staircase, 1670.

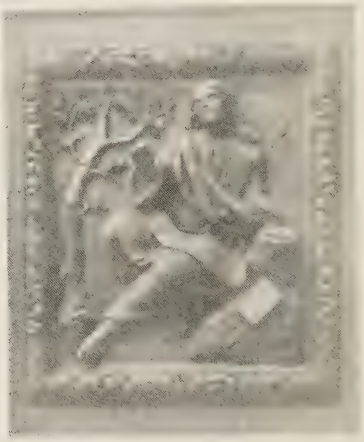
CHEAP : (6) No. 64 CHEAPSIDE.
Late 17th-century.

BRIDGE : (4) No. 19 FISH STREET HILL.
Late 17th-century.

FARRINGDON WITHOUT : (34) No. 10 NEVILLE COURT.
Late 17th-century.



CASTLE BAYNARD : (6) No. 4 PAUL'S BAKEHOUSE COURT.
Late 17th-century.

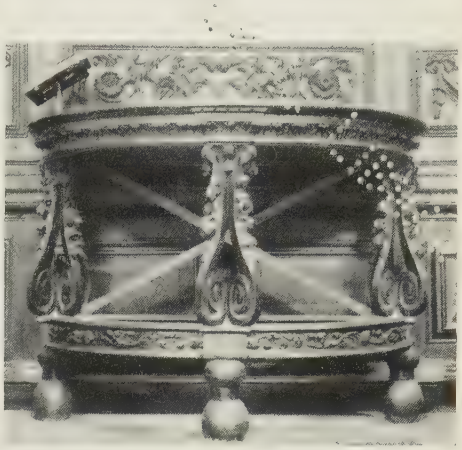


FARRINGDON WITHIN: (1) CHRIST CHURCH NEWGATE STREET.
Panels from old pulpit. Late 17th-century.

BISHOPSGATE: (2) ST. HELEN.
15th-century.

LANGBOURN: (2) ST. EDMUND KING AND MARTYR.
Late 17th-century.

CASTLE BAYNARD: (3) ST. BENET PAUL'S WHARF.



WALBROOK: (1) ST. STEPHEN WALBROOK.

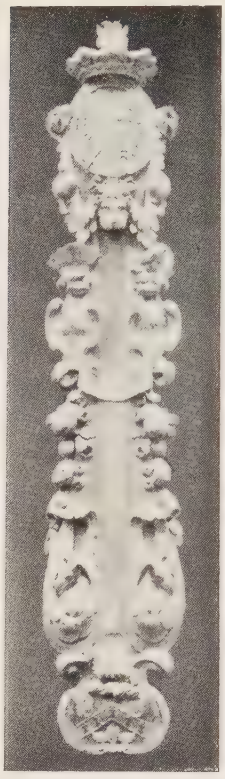
FARRINGDON WITHIN: (4) ST. VEDAST (reconstructed).

CANDLEWICK: (2) ST. MARY ABCHURCH.

COLEMAN STREET: (2) ST. STEPHEN.

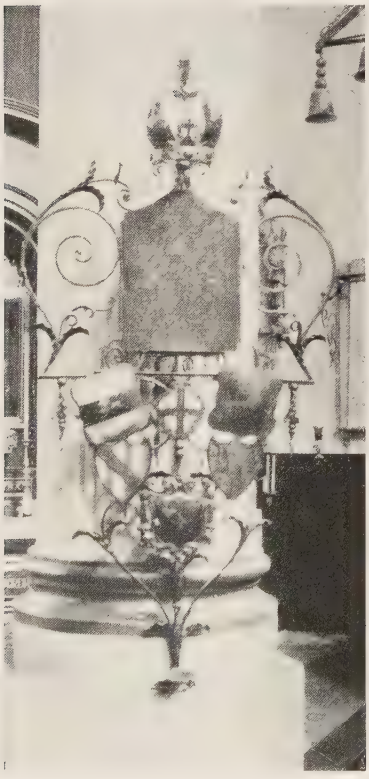
TOWER: (1) ALL HALLOWS BARKING, 1685.

BISHOPSGATE: (2) ST. HELEN. Dated 1665.



TOWER: (5) CLOTH-WORKERS' HALL. Dated 1677.

CORDWAINER: (2) ST. MARY ALDERMARY. Dated 1682.



BRIDGE: (1) ST. MAGNUS THE MARTYR. Dated 1708.

CHEAP: (1) ST. LAWRENCE JEWRY. Late 17th-century.

WALBROOK: (2) ST. SWITHIN. Dated 1710.

BRIDGE: (1) ST. MAGNUS THE MARTYR.
Benefactors' Tablet, late 17th-century.

FARRINGDON WITHIN: (3) ST. MARTIN LUDGATE.
Bread Shelves, late 17th-century.

LANBGOURN: (1) ALL HALLOWS LOMBARD STREET.
Bread Shelves, late 17th-century.

FARRINGDON WITHIN: (1) CHRIST CHURCH NEWGATE STREET.
Door of Pulpit, late 17th-century.

CRIPPLEGATE WITHIN: (2) ST. MARY ALDERMANBURY.
Chest, *c.* 1660.

TOWER: (5) CLOTHWORKERS' HALL.
Statues of James I and Charles I, 1679.

ALDERSGATE: (5) GOLDSMITHS' HALL.
St. Dunstan, late 17th-century.

FARRINGDON WITHIN: (7) APOTHECARIES' HALL.
Gideon de Laune, early 17th-century.

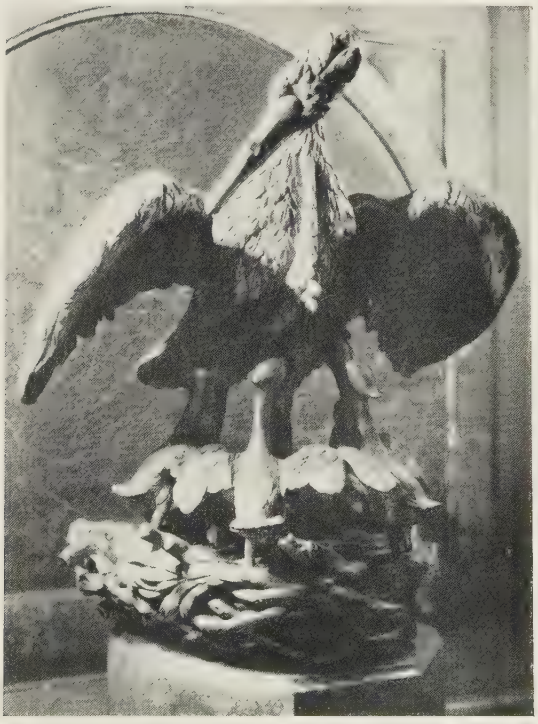
QUEENHITHE: (4) PAINTER-STAINERS' HALL.
Bust of Thomas Evans, 1687.

COLEMAN STREET: (1) ST. MARGARET LOTHBURY.
Sir Peter le Maire, 1631.

FARRINGDON WITHOUT
(10) MIDDLE TEMPLE.
On screen in hall, *c.* 1570.

TOWER: (5) CLOTHWORKERS' HALL.
Ram, from barge, late 17th-century.

VINTRY: (1) ST. MICHAEL
PATERNOSTER ROYAL.
Charity, on lectern, late 17th-century.



CORNHILL: (1) ST. MICHAEL CORNHILL.
Pelican, late 17th-century.

CASTLE BAYNARD: (5) COLLEGE OF ARMS, 1671–77.

N. wall of Court Room with Marshal's Seat.

FARRINGDON WITHIN: (7) APOTHECARIES' HALL.

Recess, etc., at S. end of Hall, late 17th-century.

Carving at W. end of Hall.

Doorways, etc., at W. end of N. wall of Hall.

CRIPPLEGATE WITHIN: (6) BREWERS' HALL.

AN INVENTORY OF THE ANCIENT AND HISTORICAL MONUMENTS IN THE CITY OF LONDON.

ACCREDITED TO A DATE ANTERIOR TO 1714,

Arranged by Wards.

(Unless otherwise stated the dimensions given in the Inventory are internal. Monuments with titles printed in italics are covered by an introductory sentence to which reference should be made.)

1. ALDERSGATE WARD.

(Within and Without).

Aldersgate Ward includes the parishes of St. Botolph Aldersgate, St. Anne and St. Agnes and St. Mary Staining and parts of the parishes of St. John Zachary, St. Olave Silver Street and St. Leonard Foster Lane. The church of St. Anne and St. Agnes is the principal monument. A portion of the Roman Town-wall of the city is exposed on the S. side of St. Botolph's churchyard (*see* London, Vol. III, p. 91).

Ecclesiastical :—

(1) Parish Church of St. Anne and St. Agnes stands on the N. side of St. Anne's Lane, between Noble Street and Aldersgate Street. It is a Renaissance building with the internal plan in the form of a Greek cross. The walls are of brick rendered in Roman cement, with the exception of the two lower stages of the tower, which are built of rubble. The roof is slated. The two lower stages of the tower are probably of 14th-century date, but the rest of the church, much injured by the Great Fire, was rebuilt by Sir Christopher Wren in 1676–87 on the old foundations, at a cost of £2448 0*s.* 10*d.*; the tower was remodelled and the upper part rebuilt at the same time. The exterior of the church was restored and rendered externally in cement in 1820.

Architectural Description—The church forms a slightly irregular square (54½ ft. on the N. and 52¾ ft. on the S. by 53 ft.), with a tower at the W. end flanked by a vestry and vestibule.

The *E.*, *N.* and *S. Elevations* are each of three bays, with a round-headed window in the central bay, and similar but smaller windows in the side bays. The jambs and heads were all restored in 1820. The side windows at the E. end are both blocked, and above them the wall is finished with a wooden cornice. The centre bay is carried up higher and finished with a stone cornice and parapet.

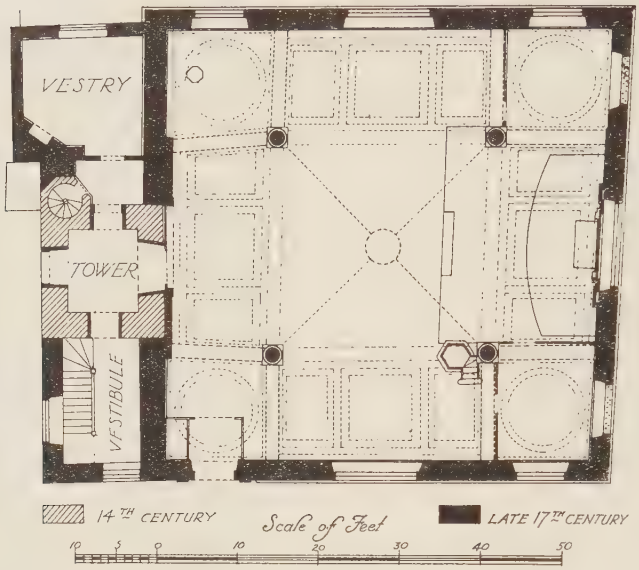
In the *N. Elevation* the middle bay is carried up with a plain truncated gable, having a cornice across at half its height. The side bays on both N. and S. have hipped roofs at a lower level. At the N.W. angle is a Vestry with a plain segmental-headed window in the N. wall.

The *S. Elevation* (Plate 49) is the most ornate. Here the middle bay is finished with a moulded pediment, supported at either side by inverted curves springing from plain pedestals. The window in the western bay is cut short to admit of a doorway below, which is restored but has an old cherub-head keystone. At the S.W. angle is a Vestibule with a square-headed window in the S. wall.

The *W. Elevation.* The Tower stands a little to the S. of the centre, at the W. end. It is four stages high and surmounted by a cupola. In the W. wall of the ground-stage is a late 17th-century round-headed doorway, and in each face of the bell-chamber stage is a square-headed louvered opening with architrave and plain key-stone. The tower is finished with a cornice and plain parapet. The lead-covered cupola rests on a square base, with raking supports at the angles and a round-headed louvered opening in each face. It is capped with a cornice and roof of ogee form and surmounted by a vane bearing the letter A. The vestry on the N. of the tower projects slightly from the W. face, and the vestibule on the S. has a plain square-headed window in the W. wall.

Interior. The body of the church has an inner square formed by four Corinthian columns of wood, standing on high wainscotted bases and supporting an enriched entablature (without the frieze). This is carried back against the outer walls, on the plan of a Greek cross, and rests on Corinthian pilasters against the E. wall and on modelled brackets against the N., S. and W. walls. The ceiling of the cross is in the form of intersecting barrel-vaults, with transverse coffered bands springing from above the columns. The arms of the cross are each divided into three panels with enriched borders, and the groins at the crossing

CHURCH of SS. ANNE & AGNES



are masked by moulded ribs. The four square bays at the angles of the church have flat plaster ceilings, with a rich circular wreath of fruit and foliage, and cherub-heads in the spandrels.

The tower (10 ft. by 8½ ft.) has a round-headed arch in the E. wall, opening to the church, and two smaller round-headed arches in the N. and S. walls, with small round windows above. The archway in the S. wall opens into a staircase-vestibule, and that in the N. wall into a small lobby between the tower and the N. vestry. These arches are all late 17th-century, but the circular staircase at the N.W. angle dates perhaps from the 14th century and is approached by a doorway in the lobby with a two-centred head. The 14th-century masonry of the tower extends up to the floor-level of the third stage. In the second stage, in the N. and S. walls, are the internal reveals and splays of two 14th-century windows with segmental-pointed heads. In the E. wall is a blocked square-headed doorway and in the N. wall a 14th-century doorway, from the turret-staircase, with a two-centred head.

Fittings—All of late 17th-century date unless otherwise described. *Doors:* To S. lobby—panelled side doors; above, a cornice with pediment; lobby surmounted by panelled attic with enriched entablature. In W. doorway—of two-panelled leaves; above, pieces of old woodwork refixed. *Font* (Plate 10): octagonal white-veined marble bowl with acanthus and gadrooned enrichment and carved stem, with black marble necking. Cover: of oak, octagonal with richly carved sides, ogee-shaped cupola with carved terminal. *Gallery:* at W. end (for organ) now removed but staircase, in S.W. vestibule, remains. It has a heavy moulded hand-rail, moulded string and turned balusters. *Monument* and *Floor-Slabs.* Monument: in body of church—on S. wall, to Sir James Drax, 1661–2, and Henry his son, reconstructed tablet formerly in St. John Zachary, with two busts and festoons. Floor-slabs: in body of church—at W. end, (1) to Stephen Hamms, 1690, and Thomasine his wife, 1696, with shield-of-arms; (2) to Thomas Gough, 1705, with shield-of-arms. *Panelling:* The internal walls of church and the column-bases are wainscotted in oak, the former three, the latter two panels high; walls of vestry are panelled, with moulded architrave round fireplace. Old panelling is re-used in the screen within the tower-arch, in the lobby of the S. door, and in the low quire-screen; the last includes some pierced carved panels. *Plate:* includes cup and cover-paten, late 16th-century, the paten repaired 1826, cup and cover-paten of 1619, three patens of 1707 and a spoon, all the above from St. John Zachary, two cups of 1632, two flagons of 1636, a flagon of 1666 and a paten of 1707. *Reredos* (Plate 36): of oak, painted, central portion with fluted Corinthian pilasters at sides and two round-headed panels with enriched borders and a four-winged cherub-head in the middle spandrel; side bays are panelled with carved foliage-festoons at the top and panels below. The entablature supports a broken and scrolled pediment with a modern vase in the centre. *Royal Arms:* Stuart, formerly on the reredos, now on the N. wall. *Table:* in S.E. vestry—with turned legs in form of modified Doric columns and moulded rails. *Miscellanea:* Moulded rain-water-heads, including one on N. side of Tower, dated 1680. On S. wall—two brass plates, one

dated 1684, recording benefactions of Drax family.

Condition—Good.

(2) Parish Church of St. Botolph, at the S. corner of Aldersgate Street and Little Britain, was rebuilt in 1790–91, on the site of the original church. It contains from the former building the following :—

Fittings—*Brass :* On W. wall—to Anne, wife successively of Robert Dun and Richard Stoney, 1611, inscription only. *Communion Table :* of painted oak with turned legs in the form of columns, on front rail the initials and date S.B., 1639. *Monuments* and *Floor-slab.* Monuments : On E. wall, (1) to Anne, widow of Sir John Packington, 1563, plain altar-tomb with recessed and panelled Gothic canopy with brattishing ; on back wall, two kneeling figures, of man and wife with daughters behind, shield-of-arms, all incised in black and gilt to imitate brass, lower part of monument and inscription, modern. On N. wall, (2) to Elizabeth, wife of Sir Thomas Richardson, 1639, small tablet with bust in oval niche with broken pediment and shield-of-arms. On S. wall, (3) to Elizabeth (Kaye), widow of Ralph Ashton, 1662, small tablet with bust and shield-of-arms ; (4) to John Micklethwaite, 1682, marble cartouche with scrolls, drapery, etc. ; (5) to Richard Chiswell, 1711, his father John, his mother Margaret, his wife Sarah and five children by his first wife, large marble cartouche with drapery, cherub-heads and shield-of-arms, erected by his son Richard ; (6) to Christopher Tamworth, 1624, and Frances his wife, 1637, marble tablet with painted inscription and reclining cherub. On W. wall, (7) to John Coston, 1614, Frances (Blyth) his wife, 1637, and Ann his daughter, 1621, small tablet with segmental pediment, three skulls and shield-of-arms ; (8) to Mary, wife of George Buckley, 1707, and George Buckley, 1711, cartouche with scroll-work and shield-of-arms. In churchyard—(9) to Anthony Poole, 1679, flat stone, with shield-of-arms. Floor-slab: In S. porch —to Richard Chiswell, 1711, with shield-of-arms. *Plate :* includes a paten of 1706, given by Hannah Jones and a spoon of 1710. *Miscellanea :* In vestibule—moulded base of pier of 15th-century church having four engaged shafts, not *in situ.*

(3) The Parish Church of St. Mary Staining was destroyed in the Great Fire of 1666 and not rebuilt. The churchyard lies on the N. side of Oat Lane opposite the end of Staining Lane.

Fittings—*Memorial Stones :* In S. boundary wall, (1) square with inscription (recut in 1913) recording the destruction of the church. In W. boundary wall, S. end, (2) square, with inscription, said to have been similar, but now painted over and illegible.

(4) Parish Church of St. Olave was destroyed by the Great Fire of 1666 and not rebuilt. The churchyard lies at the S.E. corner of Silver Street and Noble Street.

Fittings—*Memorial-stone :* In boundary wall, by the entrance, square, with incised skull and cross-bones and inscription recording the destruction of the church.

Secular :—

(5) Goldsmiths' Hall (Parish of St. John Zachary) stands on the E. side of Foster Lane, S. of Gresham Street. The old hall, dating from after the Great Fire, was pulled down in 1829 and the existing building was finished in 1835. It contains the following fittings from the old hall :—in the entrance hall is a carved and painted wooden figure of St. Dunstan (Plate 46), from the Company's barge ; on the first floor several rooms have old wood-work incorporated in modern work. These include, in the ante-room at the N. end of the W. range, some bolection-moulded panelling ; in the next room to the N., similar panelling with a moulded cornice and panelled doors ; in the room S.W. of the vestibule, similar panelling with an enriched cornice and architraves to the N. and E. doorways ; towards the N. end of the room are fluted Corinthian columns supporting an enriched entablature ; the panelling on the S. wall is divided by pilasters into three bays ; on the E. wall is a carved cartouche-bracket with the date 1669 ; in the room, to the S. of the vestibule, is bolection-moulded panelling ; the N. door is panelled and has an enriched architrave ; it is flanked by fluted Corinthian columns supporting a cornice and broken pediment, with the royal arms of Queen Anne, before the Union. The small room at the W. end of the N. range has been lined with late 17th-century panelling with an enriched cornice, from East Acton Manor House ; on the E. and W. walls the panelling alternates with carved Ionic pilasters ; the doorway in the S. wall has an enriched architrave and a carved frieze ; the overmantel (Plate 8) of the fireplace has a bolection-moulded panel with carved festoons of fruit and flowers.

(6) Ironmongers' Hall, in Shaftesbury Place, Aldersgate Street, is a modern building; Preserved in the building is an embroidered funeral-pall ; it bears on the flaps the arms of the company four times repeated, two figures of the Virgin in glory and four figures of saints with the inscription, "The gift of John Gyua, late Iremongr and Elizabeth hys wyffe wythe whoo good thys cloth was made." The gift was made in 1515.

(7) Coachmakers' Hall (Parish of St. Mary Staining) stands on the E. side of Noble Street. It was rebuilt in 1842–3 and again in 1870, but

contains from a building of 1703 the following fittings—Above the modern entrance is a carved cartouche of the Company's arms. In the hall is the original oak screen (Plate 52); it has a middle bay with an elliptical arch and flanked by coupled Corinthian columns supporting a continuous enriched entablature with a curved and broken pediment; the side bays have Corinthian pilasters. The walls of the hall have some original panelling, including four carved panels with pediments and a larger panel at the end of the room; there are also carved achievements of the royal Stuart arms and those of the Company. The fireplace in the ante-room has a moulded and carved surround, and above it a panel with a festoon of fruit and flowers. In the vestibule are two tables of benefactors with carved frames and cartouches of the Company's arms.

(8) SCHOOLHOUSE of St. Leonard Foster Lane adjoins the church of St. Vedast on the N. It is of one storey with cellars, the walls are of brick and the roofs are tiled. It was built in 1691 and the wooden gallery adjoining is probably of the same date. The W. elevation has a wooden modillioned eaves-cornice and windows with solid frames, mullion and transom; the roof is hipped at the ends and has the base of an octagonal lantern on the ridge. The wooden gallery runs along the N. wall of the church and is of two storeys, finished with a modillioned eaves-cornice and divided into bays by pilasters. The lower part of the upper stage is panelled, and the upper part is fitted with sash windows. The N. elevation of the school is blank, but has a small stone inscribed "Non Nobis 1691." The interior of the school has a panelled dado and preserved here are late 17th-century wood-carvings of the Royal Arms, repainted, and a Lion and Unicorn from the destroyed church of St. Matthew Friday Street.

Condition—Fairly good.

(9) HOUSE (Nos. 5 and 6) on the E. side of Foster Lane, 15 yds. N. of St. Vedast church, is of three storeys with attics and basement; the walls are of brick and the roofs are covered with slates. It was built late in the 17th century, but has been much altered. The front has a moulded band at the first floor level and a modern parapet. The windows of No. 5 have original flush frames.

Condition—Good.

(10) HOUSE (Nos. 13 and 14) on the N. side of Little Britain, 100 yds. W. of Aldersgate Street, is of four storeys; the walls are of brick, the front being plastered. It was built late in the 17th century, but has been much altered. The front has been entirely altered, but the back has original windows with flush frames.

Condition—Poor.

(11) HOUSE (No. 11) on the E. side of Noble Street, is of three storeys with attics and cellars. The walls are of plastered brick and the roofs are tiled. It was built late in the 17th century, but has been much altered. Inside the building some of the ceiling-beams are exposed.

Condition—Fairly good.

2. ALDGATE WARD.

Aldgate Ward consists of the parishes of St. Katharine Cree, St. James Duke's Place, St. Katharine Coleman and parts of the parishes of St. Andrew Undershaft, All Hallows London Wall, All Hallows Staining and St. Olave, Hart Street. The principal monuments are the churches of St. Andrew Undershaft and St. Katharine Cree and the Synagogue. A portion of the Roman wall of the city is preserved in Nos. 18–20 Jewry Street (*see* London, Vol. III, p. 85).

Ecclesiastical :—

(1) PARISH CHURCH OF ST. ANDREW UNDERSHAFT stands on the E. side of St. Mary Axe. The walls are of rag-stone rubble partly cemented, with limestone dressings and the roofs are covered with lead. The lower part of the *Tower* was built in the 15th century, but the rest of the church, consisting of *Chancel, Nave, North and South Aisles*, was rebuilt between the years 1520 and 1532. The *North Vestry* was added in the 17th century. The tower was largely rebuilt in 1830 and the church has been much restored in more recent times.

Among the fittings the monuments and glass are noteworthy.

Architectural Description—The *Chancel* and *Nave* (102½ ft. by 21½ ft.) are structurally undivided (Plate 51), the chancel occupying the three E. bays and projecting one bay beyond the aisles. The E. window has been completely restored and is of five trefoiled and transomed lights with tracery in a four-centred head. The N. and S. arcades are each of six bays with four-centred arches of two moulded orders divided by a casement; the columns have each four attached shafts with moulded capitals and bases. The clearstorey has on each side six windows each of three cinquefoiled lights in a segmental-pointed head with moulded reveals, apparently all restored. The W. window is uniform with the E. window and has been completely restored.

The *North Aisle* (14 ft. wide) has in the E. wall a window of four cinquefoiled lights in a four-centred head with moulded reveals and external label. In the N. wall are five similar windows; the sills, excepting the westernmost, have been raised about a yard; below the easternmost is a 17th-century square-headed doorway opening

ALDERSGATE: (1) CHURCH OF ST. ANNE AND ST. AGNES, 1676-87, from the S.

BISHOPSGATE: (2) CHURCH OF ST. HELEN. Early 13th-century and later, from the W.

PLATE 19

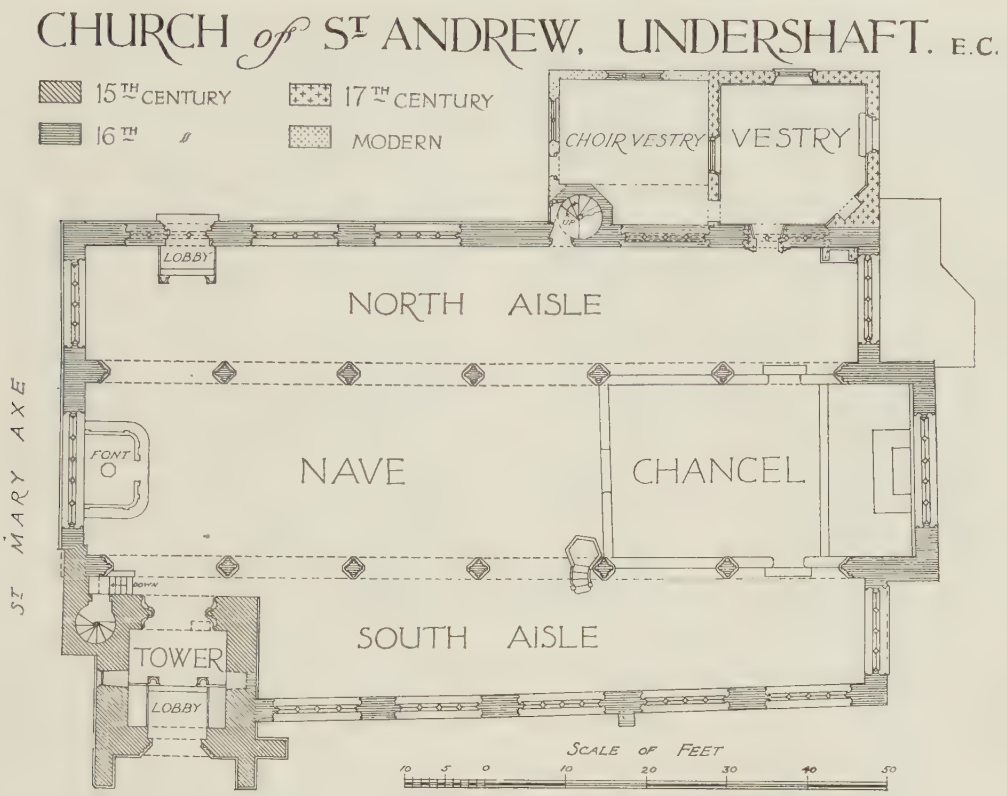
ALDGATE: (1) CHURCH OF ST. ANDREW UNDERSHAFT.
Tower, 15th-century and later.

CRIPPLEGATE WITHOUT: CHURCH OF ST. GILES, CRIPPLEGATE.
15th century and later, from the S.W.

BROAD STREET: (2) DUTCH CHURCH.
Austin Friars, mid 14th-century. S. aisle, looking E.

ALDGATE: (1) CHURCH OF ST. ANDREW UNDERSHAFT.
Interior looking W., early 16th-century.

ALDERSGATE: (7) COACHMAKERS' HALL.
Screen of *c.* 1703.



into the Vestry; between the second and third windows is an early 16th-century doorway with chamfered jambs and four-centred head opening into the rood-loft staircase, which is enclosed in a semi-octagonal turret of cemented brick; the upper doorway is blocked; below the westernmost window is a partly restored doorway with moulded jambs and four-centred arch in a square head with a moulded label; the spandrels are carved with foliage. In the W. wall is a window similar to that in the E. wall.

The *South Aisle* (average width 14 ft.) has in the E. wall one window, and in the S. wall five windows, all similar to those in the N. aisle; all the sills have been raised to a higher level as in the N. aisle.

The *North Vestry* is a late 17th-century addition; the walls are of brick covered with cement. The N. and W. walls have each a square-headed window, and in the E. wall is a square-headed doorway.

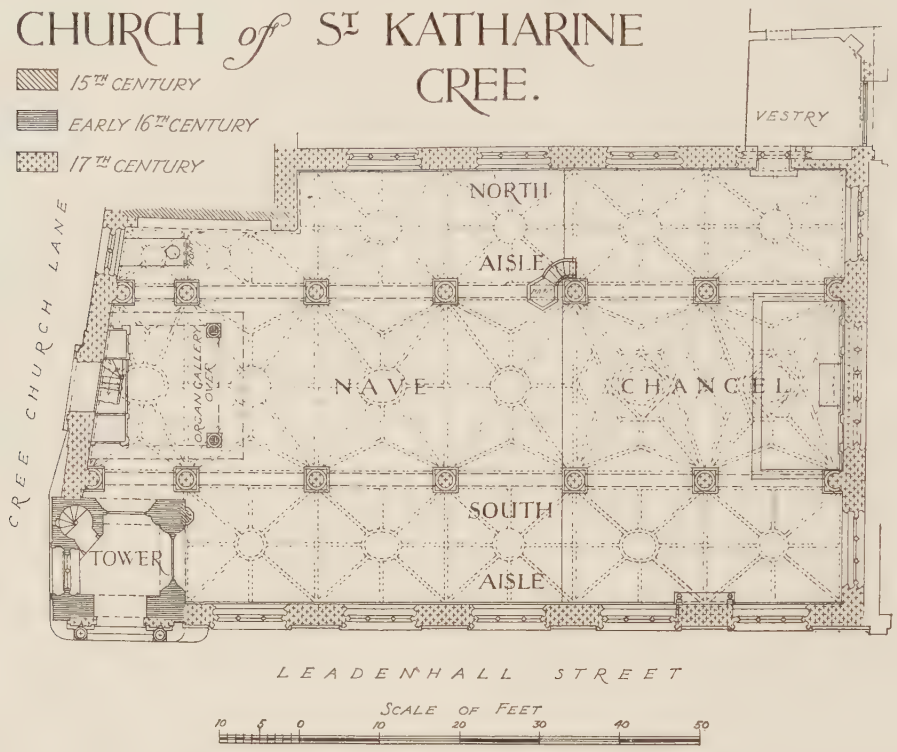
The *South-west Tower* (12 ft. square) is of four stages (Plate 50), of which the top stage is entirely modern and the others much restored. It stands partly within the area of the S. aisle, and the projecting plinth along the whole of the E. wall, together with a blocked window in the same wall, show that this face was external before the rebuilding of the church in 1532. The ground-stage has in the E. wall a blocked window of one light with an elliptical head; in the W. wall is a similar window, but open and with a cinquefoiled head. In the N. wall is a 15th-century arch, moulded and four-centred and resting on moulded responds, each with an attached shaft with moulded capital and base; the latter probably reset when the floor-level was raised. In the S. wall is a restored doorway with a pointed arch in a square head. The second stage has in the S. wall a restored window of two cinquefoiled lights in a two-centred head with a moulded label. The third stage has in the N. wall a modern doorway, and in the S. and W. walls a restored window of two cinquefoiled lights in a square head with a moulded label. At the N.W. angle of the Tower is a projecting stair-turret; it is entered from the aisle by a four-centred doorway with its threshold below the present floor-level.

The *Roof* of the body of the church is flat and boarded on the soffit and coved at the sides; the boarding is divided into six and a half bays by moulded principals springing from moulded corbel-capitals on the side walls; each bay is divided by moulded ribs into sixteen square panels; at the intersections of the ribs are carved bosses mostly flowers or foliage, but with a Paschal Lamb carved on the centre bosses, excepting the westernmost bay, and a number with repainted shields-of-arms of St. George, St. Andrew, the City of London and the See of London. The roof of the N.

aisle is flat and is divided into square bays by moulded principals, middle purlin and wall-plates; each bay is divided into four square panels by moulded ribs; at the intersections of both the principals and ribs are angels with blank shields. The roof of the S. aisle is a low-pitched gable with heavy principals and purlin, and open rafters, apparently all modern.

Fittings—*Bells:* six and clock-bell; 1st by Anthony Bartlett, 1669; 2nd, 3rd and 6th by Robert Mot, 1597; 4th by the same founder, 1600, and 5th by Brian Eldridge, 1650. *Books:* In vestry—including Foxe's Acts and Monuments, Raleigh's History of the World, Erasmus' Paraphrase, etc. *Brasses* and *Indent:* Brasses. In N. aisle—on E. wall, (1) to Nycolas Leveson, sheriff, 1539, and Denys (Bodley) his wife, 1560, kneeling figures of man and woman, eight sons and ten daughters, two labels and three shields-of-arms (*a*) *azure a fesse wavy argent between three leaves or,* for Leveson quartering *argent a cheveron gules between three cinqfoils sable,* for Prestwood; (*b*) (*a*) impaling *argent five martlets saltirewise sable a chief azure with three crowns or therein* for Bodley; (*c*) Bodley; indent of the Trinity; the whole set in a round-headed panel; *see also* monument (3). Indent. In churchyard —at E. end, of two figures and inscription-plate and two shields, slab broken. *Clock:* over lobby of N. doorway, but formerly on front of organ, square case with cornice and gilt scroll-work in spandrels, etc., late 17th-century. *Doors* and *Door-cases:* To N. doorway—lobby with two-fold panelled doors flanked by fluted Corinthian half-columns supporting entablature and segmental pediment, late 17th-century, outer door, of two panelled leaves studded with nails, early 17th-century. To S. doorway of tower—lobby with two panelled doors under an elliptical head and flanked by fluted Corinthian half-columns supporting an entablature, front continued across to walls of tower and enclosing two cupboards; outer doors of two panelled leaves with strap-hinges and moulded ribs studded with nails; on meeting-style of W. leaf, panelled buttress with crocketed finals, 15th or early 16th-century, iron ring-knocker with lion's head and ornamental key-hole plate, 15th-century. Doorway to vestry with moulded and panelled architrave, moulded cornice and panelled door, late 17th-century; to stair-turret of tower, plain battened door, 15th-century. *Font:* by Nicholas Stone (Plate 11), octagonal bowl of white veined marble, octagonal stem of black marble with square moulded base. Cover, of oak, octagonal with moulded and panelled sides and cherub-heads at angles, upper stages with concave faces and moulded angle-ribs, cornice and small cupola with finial and vase 17th-century. Font-enclosure with moulded upper and lower rails, panelled standards and turned and twisted balusters, late 17th-century, probably old communion rails re-used. *Glass:* In the windows of the aisles a series of shields-of-arms of contributors to the rebuilding of 1532, and evidently part of the original glazing except those in the E. window of the N. aisle, which are modern. Many of the shields are incomplete. In easternmost window of N. aisle, four shields—(*a*) Leveson quartering Prestwood, (*b*) the Merchant Taylors' Company, ancient arms (Plate 15), (*c*) apparently *gules a fesse engrailed between three boars' heads argent,* lower half of shield white glass, quartering *azure three lions argent,* (*d*) *azure a fesse quarterly sable and argent between three ragged staves* (?) quartering *argent a cheveron gules between three water-bougets sable, a molet for difference.* In the second window four shields—(*a*) the Mercers' Company, (*b*) *azure a cheveron or between two eagles or in chief and a lion passant or in base, on the cheveron three roundels gules, the middle one charged with a leopard's head argent and the others with a scallop argent* for ? Nicholls, above it a shield as first half of (*c*) in second window in S. wall, (*c*) the Staple of Calais, and above it a shield as in the last item, (*d*) France and England quarterly quartering 2 and 3 de Burgh and 4 Mortimer. In fourth window four shields—(*a*) *quarterly fessewise indented argent and gules, a bend azure with three crosslets fitchy or thereon in chief a ring counter-coloured,* for Acton, (*b*) the Merchant Venturers' Company, (*c*) Leveson, (*d*) the Bakers' Company, ancient arms. In W. window of N. aisle, recently removed from the third window of N. wall, four shields—(*a*) the same as (*d*) in third window of S. wall, very incomplete, (*b*) *ermine a cheveron azure between three wheat-sheaves or* for Masterson impaling quarterly 1 and 4 *azure, a fesse* [*quarterly*] *argent* [*and sable*] *between three leaves or,* 2 and 3 *argent a cheveron between three wolves' heads razed sable,* (*c*) *argent a cheveron gules* [*between three plummets sable*] for Jennings impaling quarterly 1 and 4 *argent a fesse and in chief a cheveron gules* for Kirton, 2 and 3 *argent a fesse between three charges* (*hawks' hoods?*) *gules* now reversed, (*d*) the quartered shield of Leveson impaling a fragmentary coat *party fessewise azure and gules* in lower half *three martlets or a chief or with three crowns* (*gules?*) *therein.* In E. window of S. aisle—four shields (*a*) the Staple of Calais but dexter half of the field replaced by part of another shield *gules three martlets argent a chief or,* (*b*) the Mercers' Company, (*c*) Henry VIII, (*d*) City of London. In second window of S. wall, four shields—(*a*) merchants' mark probably for Jennings (Plate 15), (*b*) Jennings impaling the quarterly coat of Kirton and another (*see* (*c*) in W. window of N. aisle), (*c*) *azure a lion argent billety sable a chief or,* for Goldwell, impaling *argent a lion gules over all a bend sable with three crosslets fitchy argent thereon,* for Watton (Plate 15), (*d*) the Merchant

Taylors' Company. In third window, four shields—(*a*) the impaled coat of (*d*) incomplete, (*b*) the Merchant Taylors' Company, ancient arms, (*c*) Jennings (Plate 15), (*d*) *argent a fesse between three rings gules with three covered cups or on the fesse* for Draper impaling *argent a leopard's head gules between two flowers or trees vert all between five choughs sable.* In fourth window four shields—(*a*) the City of London, (*b*) Jennings, (*c*) *argent a cheveron sable between three moors' heads with three crosslets argent on the cheveron* impaling *argent a cheveron sable between three covered cups or*, (*d*) a quarterly coat made up of fragments. In fifth window (formerly in the first window) four shields—(*a*) Jennings, (*b*) the Merchant Taylors' Company, (*c*) the Staple of Calais, (*d*) Jennings. In W. window of nave (Plate 53)—in the upper lights five large figures of Edward VI, Elizabeth, James I, Charles I and William III, with the names and dates of the deaths of the first four in late 17th-century characters, and the name and date Charles II, 1660, erroneously, under the last, in later characters. Figures represented standing in niches with elaborate canopies, clad in their appropriate costumes, and all crowned except Edward whose crown lies beside him. Under the figures, quarries with initials, ER, ER, JR, CR and W.R. In the three middle lower lights a large achievement of the Stuart royal arms with lion and unicorn supporters holding banners with the crosses of St. George and St. Andrew respectively. In the two outer lights Garters enclosing shields (S.) of France and England quarterly and (N.) arms of William III. In lower parts of lights from S. to N. (*a*) arms of See of London under a mitre, (*b*) Star of the Order of the Garter, (*c*) the Jewel of the Order of the Thistle (with figure of St. Andrew), (*d*) the Star of the Order of the Thistle and (*e*) a shield-of-arms of Antrobus, crest a unicorn's head. In heads of lights, badges of rose, fleur-de lis, harp, etc. Remainder of lights filled in with sloping bands containing mottoes—"Dieu et mon droit" under Edward and Elizabeth, "Pacifici" under James, "In defence" under Charles, and "Je maintiendrai" under William —and quarries with initials as in the upper lights. In tracery, Symbols of the Evangelists, figures of the Virgin and St. Andrew, roses, etc. All of the 17th century and formerly in the E. window. *Monuments* and *Floor-slabs:* In chancel—against N. wall (1) of Sir Thomas Ofley, 1582, Lord Mayor, and Joan his wife, 1578 (Plate 23), painted marble, wall-monument, by Gerard Johnson, with balustraded base, two round-headed niches with kneeling figures of man and wife, panel in the middle with figures of three sons, Corinthian columns at sides supporting entablature with two reclining cherubs holding skulls, achievement and five shields-of-arms. In N. aisle—on N. wall, (2) of John Stow, 1605, antiquary (Plate 55), marble wall-monument, by Nicholas Johnson, consisting of square-headed recess with figure of man seated at a table writing, niche, with a book attached, to each reveal and flanked by enriched pilasters supporting entablature and cartouche-of-arms; (3) of Simon Burton, 1593, stone tablet with enriched border, cornice and cartouche-of-arms, on panel brass plate with figure of man, two wives, one son and three daughters; (4) of Alice (Burton) wife successively of Richard Waterson, Francis Coldocke and Isaac Bynge, 1616, small marble wall-monument with kneeling figure of woman at prayer-desk, in round-headed recess flanked by pilasters supporting cornice, pediment and shield-of-arms; (5) of Sir Hugh Hamersley, 1636, Lord Mayor, large wall-monument (Plate 23) with kneeling figures of man in armour and wife in recess with draped canopy. Composite side columns flanked by standing figures of men and supporting entablature, on which are seated figures of women with helms and shields, broken pediment and cartouche-of-arms; (6) to Sir Christopher Clitherow, 1642, Lord Mayor and Katherine (Rowland) and Mary (Campbell), 1645, his wives, also to Mary (Gregory) wife of James Clitherow, 1662, and her daughter, square freestone tablet with scrolls, cherub-heads, fruit and shield-of-arms. In S. aisle—on S. wall, (7) of Dorothy (Greswold) wife successively to John Weld and Hugh Offley, 1610, wall-monument with figure and three shields-of-arms; (8) to Edward Warner, 1628, marble wall-monument with Corinthian side columns, entablature, broken pediment, achievement and eight shields-of-arms; (9) to Peter Vansittart, 1705, marble tablet with scrolls, drapery, skulls, cherub-heads and achievement-of-arms; (10) to Margery, wife successively to Isaack Sutton and Humfry Turner, 1607, and to her first husband, 1589 (Plate 27), marble tablet with enriched side pilasters, reeded upper and lower frieze, achievement and three shields-of-arms; (11) to Charles Thorold, 1691, also Sir Charles Thorold his son, 1709, marble tablet with drapery, cherubs, segmental cornice, cartouche and shield-of-arms; on W. wall, (12) to John Jeffreys, 1688, marble cartouche with drapery, palms and shield-of-arms; (13) to Geoffrey Jeffreys, 1709, marble draped tablet with cartouche-of-arms; on N. wall of tower, (14) to Henry Sykes, 1710, and Margery (Paynel) his wife, 1694, draped marble tablet with cherub-heads and achievement-of-arms; (15) to Humphrey Brooke, M.D., 1693, and John his son, 1687, marble cartouche with drapery, cherub-heads and achievement-of-arms. In tower, on W. wall, (16) to Bridget, daughter of Sir Christopher Clitherow, 1681, marble tablet with scrolls, entablature and segmental pediment, cartouche-of-arms; (17) to Anthony Abdy [1640] and Abigail his wife, marble tablet with scrolls, cornice, segmental pediment, cherub-heads and two cartouches-of-arms, monument signed "Henry Boughton fecit."



Floor-slabs: In churchyard—against E. enclosing wall, (1) to William Wight, 1672, also four children; (2) to Humphrey Brooke, 1693, Elizabeth his widow, 1711, and John his son, 1687, and other children; (3) to Peter Vansittart, 1705, with achievement-of-arms; (4) to Abraham Sutton, 1675; (5) to Charles Thorold, 1691, and Anne his wife, 1702; (6) to M. Datcheler, 1699. *Organ* (Plates 54 and 28): In S. aisle—of two bays with three towers of pipes, each bay has oval panel with pierced carving and an enriched segmental cornice with a reclining figure of an angel on the top, towers with pierced carving below cornices and standing on brackets carved with acanthus and cherub-heads, wainscotted lower part with entablature and richly carved frieze, said to have been built by Renatus Harris, 1696, but rebuilt and added to. *Paintings:* In spandrels of arcades—said to be painted scenes from the life of Christ, 1726, now very black and indistinguishable. *Panelling:* In vestry—bolection moulded panelled wainscoting with dado-rail, late 17th-century. *Paving:* In N. lobby and round font, of black and white marble squares late 17th-century. *Plate:* includes flagon of 1636, two flagons of the same date given 1637; cup of 1609, given the same year and with shield-of-arms, cup of 1609, paten of 1609, paten of 1627, alms-dish of 1636 (?) with date 1672, spoon of 1685, and beadle's staff with silver head of figure of St. Andrew, 1713. *Pulpit* (Plate 35): hexagonal with enriched rail and cornice, carved and inlaid round panel in each face, one with IHS and Cross in rays, with spandrels richly carved with flowers, cherub-head at each angle with pendant of foliage and fruit, stairs with carved and twisted balusters, on top two double candlesticks of brass with figures of St. Andrew, late 17th-century. *Seating:* pews made up of old material cut down and altered, churchwardens' pews at W. end with high backs and carved pierced frieze-panels, carved scrolls at ends, late 17th-century.

Condition—Good.

(2) Parish Church of St. Katharine Cree stands on the N. side of Leadenhall Street at the eastern angle of Cree Lane. The walls are of roughly squared rag-stone with free-stone dressings. The main roof is slated and the aisles are lead-covered. The western respond of the 15th-century S. nave-arcade remains with the western part of the N. wall. The Tower was probably rebuilt in 1504, and the rest of the church was pulled down in 1628 and rebuilt on a rather larger scale. At the close of the 17th century (probably 1693) the Vestry was added or rebuilt. The parapet, cupola and bell-chamber windows of the tower date from the late 18th century, and the modern alterations include the removal of the pierced cresting to the main nave-walls and a considerable amount of refacing.

The church is of peculiar interest as an example of Laudian work and the design, a mixture of

ALDGATE: (1) CHURCH OF ST. ANDREW UNDERSHAFT.
Glass in W. window, late 17th-century.

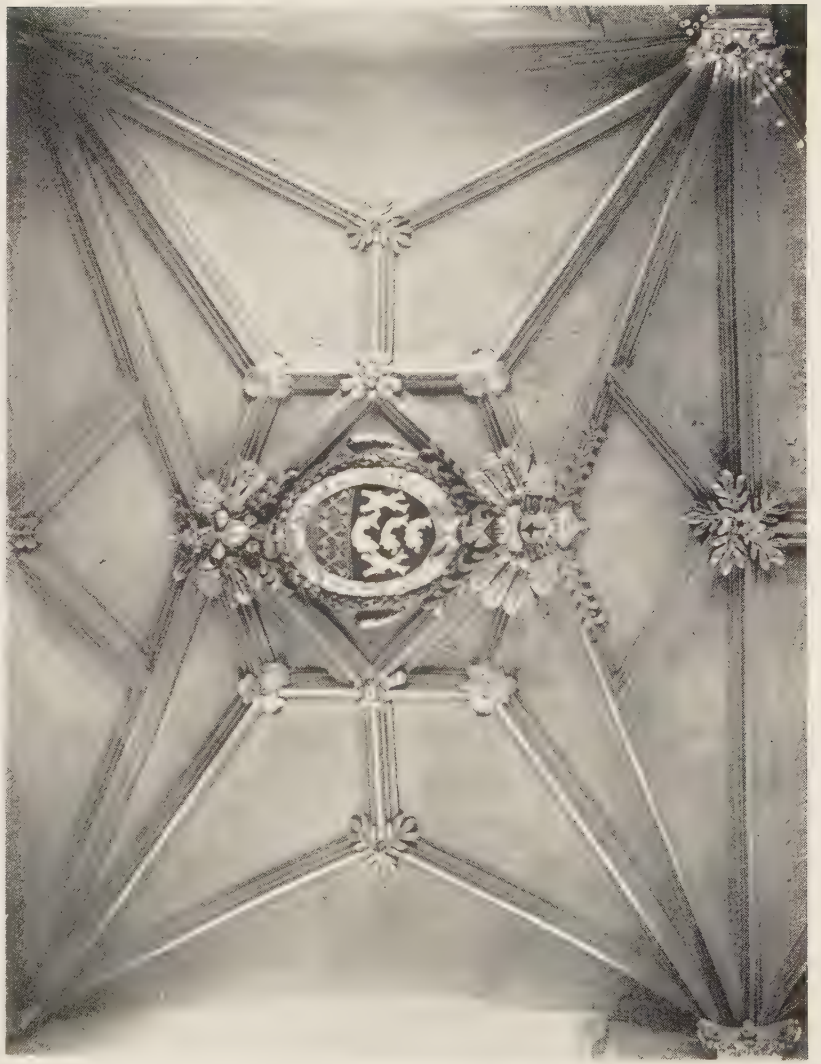
ALDGATE : (1) CHURCH OF ST. ANDREW UNDERSHAFT.
Organ and case, 1696.

TOWER : (1) CHURCH OF ALL HALLOWS BARKING.
Organ and case, 1675.

ALDGATE: (1) CHURCH OF ST. ANDREW UNDERSHAFT.
Monument (2) of John Stow, 1605.

CANDLEWICK: (2) CHURCH OF ST MARY ABCHURCH.
Monument (1) to Sir Patience Ward, 1696.

Exterior, from the S.W.



Plaster vault of second bay.

ALDGATE: (2) CHURCH OF ST. KATHARINE CREE, 1628 and earlier.

Gothic and Renaissance detail, is traditionally attributed to Inigo Jones.

Architectural Description—On plan the building is an irregular oblong consisting of a body (93 ft. average by 21 ft.) and side aisles (13 ft. and 14 ft. wide respectively), with a tower occupying part of the W. bay of the S. aisle.

The *E. Elevation* is largely obscured by modern buildings. In the centre bay is a rectangular window, divided by a transom into two portions, the upper filled with a rose of 16 radiating lights with a plain circle in the centre and sex-foiled circles in the spandrels. The lower portion has five upright lights with cinquefoiled heads. The windows at the E. end of the side aisles are alike and both blocked; each have three cinque-foiled, square-headed lights, that in the centre being higher than its fellows. Adjoining the S.E. angle of the church was an archway to the church-yard, now removed and re-erected against the east wall of the parish room, N. of the church. It is square-headed with an eared architrave and Ionic half-pilasters at the sides, supporting an entablature and pediment. In the tympanum is a carved skeleton and an inscription recording the date 1631 and donor, William Avenon. Adjoining the N.E. angle of the church is a Vestry, now enclosed by modern buildings. The old doorway in the E. wall (now a window) has side-pilasters and a moulded cornice externally.

N. Elevation. The four windows of the N. aisle are similar in form to the blocked windows at the E. end, the first window being cut short to avoid the vestry adjoining. The N. aisle is narrower in its two western bays (representing the original width of the church) and is built against, externally.

S. Elevation (Plate 56). The first five bays of the S. aisle have similar windows but with a Classic architrave above the side lights. The wall below each window-sill is brought forward and panelled. The parapet is modern, and below it runs a cornice and plain frieze. The clearstorey is finished with a wooden eaves-cornice and has five three-light windows, on each side, of the same character as the aisle-windows. In the last bay on the N. is one of two equal lights, and the corresponding window on the south is blocked.

W. Elevation. In the middle is a large blocked square-headed window of five lights with a transom; the label rises above the head to form a pediment and is continued along the wall, at a lower level, in the form of a cornice; the W. doorway is round-headed with rusticated jambs and moulded cornice. At the end of the N. aisle is a tall window of two cinquefoiled lights. A fragment of the 17th-century parapet cresting remains between the tower and clearstorey walls.

The early 16th-century tower is three stages high (10 ft. by 9 ft.) with a staircase in the N.W. angle. In the S. wall of the ground-stage is an early 17th-century doorway forming the main entrance to the church; it is round-headed with moulded architrave and imposts and is flanked by Ionic columns, supporting an entablature and modern pediment. In the W. wall is a pointed window of two cinquefoiled lights. In the N. wall of the second stage is a 16th-century window of one trefoiled light, now blocked, and in the S. wall are two small round-headed windows of 17th-century date. A similar window, now blocked, pierces the W. wall. The parapet and quoins of the bell-chamber are of the 18th century, as is the timber bell-cote; the windows are of the same date externally, but the rear-arches and splays are mainly of the 16th century. One jamb of the 16th-century stairway-door remains at the N.W. angle.

Interior (Plate 57)—The internal jambs of the aisle and end windows have Gothic mouldings. In the first bay of the N. aisle-wall is an elliptical-headed doorway of 1693, to the Vestry. The arcades are of six bays with semi-circular arches, with carved key-stones, springing from Corinthian columns with half-columns as responds. The key-stones of the second arch of each arcade and the fifth arch on the north are dated 1630, and the soffits of all are coffered with a carved rose in each compartment. The last bay is narrower than the rest and the arches here are stilted. Above the arcades runs a moulded cornice projecting above the columns on carved stone brackets. The clear-storey above is divided into corresponding bays by Corinthian pilasters, the jambs and head of each window having an eared architrave carried round. The ribbed plaster vault (Plate 56) springs from the clearstorey-pilasters, the portion over the two E. bays having lierne ribs in addition. In the centre of each bay is a painted coat-of-arms beginning with the City of London and followed by the Fishmongers, Merchant Taylors, Ironmongers, Clothworkers and Leathersellers. The aisle-vaults are similar but simpler in character, each bay having the arms of a City Company in the centre, Mercers, Drapers, Skinners, Salters and Dyers in the N. aisle, and Grocers, Goldsmiths, Haberdashers, Vintners and Brewers in the S. aisle; the vaults spring from carved stone brackets. The tower opens into the church by two-centred arches of two hollow-chamfered orders, with shafted responds, all of early 16th-century date, in the N. and E. walls. At the N.E. angle of the tower on its E. face are the moulded capital and the upper part of a semi-octagonal respond of the 15th century, the remainder of the shaft being now buried.

Fittings—*Books:* a common prayer-book of 1662 with a cover and silver clasps apparently

given in 1630, a bible of 168–, given in 1693 *Chairs:* two, with carved and pierced backs, carved arms and turned legs, probably late 17th-century. *Doors* and *door-cases:* of two panelled leaves with enriched architrave with panel inscribed " Ex dono S.C. 1693," with shield-of-arms. The lobby-enclosure to the W. doorway, now encloses a staircase and cupboards; it is of three bays with Corinthian pilasters at the angles supporting an entablature which is continued eastward to form the base of the organ-gallery, the front of which is supported on two Corinthian columns; the E. face of the lobby-enclosure has a doorway with an elliptical head and panelled door of two folds, flanked by fluted Doric pilasters, late 17th-century. *Font* (Plate 11): octagonal marble bowl of ovolo section with three cartouches of the arms of Sir John Gayer (Lord Mayor in 1646), stem consisting of an elaborately scrolled pedestal with panels of grey marble and a square Ionic capital; cover of oak with panelled sides, enriched scrolls at the angles and dentilled cornice, ogee-shaped upper part with enriched ribs at the angles, octagonal capping and ball, *c.* 1630–40. *Glass:* In ' rose ' of E. window—round middle compartment, sixteen radiating panels and small tracery-lights all with conventional designs of roundels, foliage, and strap-work, 17th-century. In N. aisle—in second window in E. wall, medallion with achievement of the Cordwainers' Company, 17th-century; in westernmost window, oval cartouche with quartered shield-of-arms, 17th-century; in W. window, ten medallions made up with fragments—(*a*) the Hebrew name Jehovah, (*b*) two arms holding a sheaf of arrows, (*c* and *d*) fragments only, (*e*) shield of the City of London, (*f*, *g*, and *h*) three shields-of-arms including two of Sir Edward Barkham, (*i*) a couched ram, (*j*) an architectural ornament; from St. James Duke's Place, erected there in 1622. In S. aisle—in second window in S. wall, medallion with achievement-of-arms of Chauncey (?) and date 1630; in fourth window, arms, etc., of the Cloth-workers' Company, 17th-century. *Lectern:* made up of late 17th-century work, including carved scrolls and carved panels to desk. *Monuments:* In N. aisle—on N. wall, (1) to Dr. John Tovey, early 17th-century, small tablet flanked by enriched pilasters, with entablature and cartouche; (2) to Samuel Marshall, M.A., organist 1713–14, draped marble tablet with shield-of-arms. In S. aisle on S. wall, (3) of Sir Nicholas Throkmorton, 1570, marble wall-monument (Plate 20) consisting of shelf supporting recumbent effigy in armour on rush-mattress, Doric columns at sides supporting entablature with achievement and two shields-of-arms, enriched back-piece against wall; (4) to Bartholomew Ellnor, 1636, and Alice (Cheney) his wife, marble tablet (Plate 25) flanked by allegorical figures and surmounted by segmental pediment, three shields-of-arms; (5) to Richard Spencer, 1667, black marble tablet (Plate 27) with round wreath-panel, flanked by Corinthian columns supporting entablature, broken pediment and shield-of-arms. *Organ:* built by Bernard Schmidt, 1683 or 1686, but subsequently altered, case with panelled lower part finished with enriched cornice, upper part with three towers of pipes resting on corbels carved with cherub-heads and with pierced carving at top surmounted by enriched entablatures, the pipes between the towers have carving at top and bottom and the pediments to the cornice support two cherubs. *Paintings:* In S. aisle—three wooden panels with painted figures of (*a*) woman with celestial crown and staff, (*b* and *c*) angels with trumpets, early 18th-century. *Panelling:* On E. and side walls, panelled wainscot with moulded capping. *Plate* (Plate 32): includes two flagons of 1630, given 1631, two cups of 1626, a cup of 1630 given the same year, two patens of 1626, a spoon dated 1631 and four pewter alms-dishes, with Tudor rose, royal Stuart arms and initials C.R., royal badges and initials C.R. and Prince of Wales' feathers with initials C.P. respectively, early 17th-century. *Pulpit:* hexagonal, enriched panelled sides with enriched capping and base, ogee-shaped base on hexagonal stem with moulded base; sounding-board of same form with enriched and dentilled cornice and inlaid soffit, early 18th-century. *Rainwater-heads:* two on S. wall, moulded and dated 1683. *Royal Arms:* In N. aisle—Stuart arms (Plate 16) of wood painted and gilt. *Seating:* pews made up of old material cut down and altered, early 18th-century; against N. and S. walls, continuous wooden bench with turned legs, also in various parts of the church eight forms or benches, with turned legs; stalls made up of old panelling with carved and pierced frieze-panels, carved scrolls at ends, late 17th or early 18th-century. *Sundial:* On S. wall, large incised dial, inscribed " Non sine lumine," erected 1706.

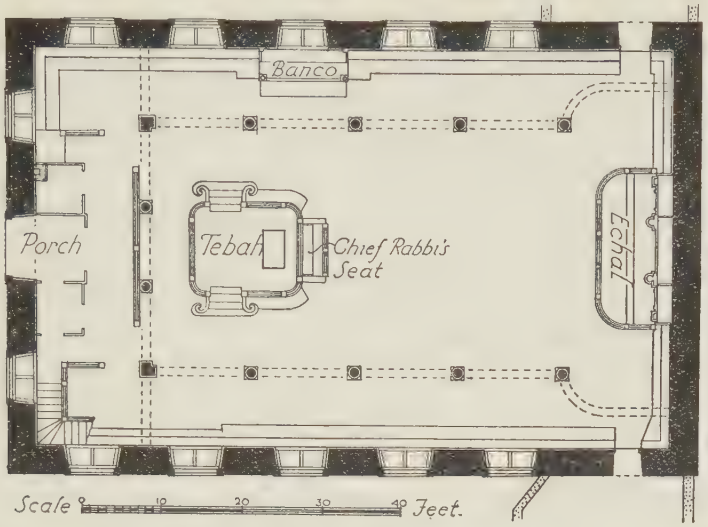
Condition—Good.

(3) SYNAGOGUE of the Spanish and Portuguese Jews, stands in the W. angle between Bevis Marks and Heneage Lane. The walls are of brick with painted stone dressings and the roofs are covered with slates and lead. A synagogue was established in Creechurch Lane in 1657 and enlarged in 1674. The present site was bought in 1699 and the existing building erected in the years 1700 and 1701, some of the fittings of the older building being transferred to the new structure.

The building is of great interest as a synagogue of the beginning of the 18th century, practically unaltered and containing all its original fittings.

Architectural Description—The synagogue is a rectangular building (80 ft. by 50 ft.) with galleries round three sides. The *Elevations* are in red brick with stone dressings, a plain plinth, moulded band between the storeys, a stone cornice, and a plain

THE SYNAGOGUE. ▭ BEVIS MARKS.



parapet. The W. front has a central doorway with square head, moulded architrave and panelled key-block inscribed A.M. 5461–1701 ; above the doorway is a cornice and segmental pediment resting on stone brackets and with the inscription in Hebrew, in the tympanum, " Sanctified to the Lord, Holy Congregation, Gate of Heaven, New Year 5462." Flanking the doorway are windows with moulded architraves, segmental heads and plain key-stones. In the upper storey are three windows, one with an elliptical head and the other two with round heads ; all have architraves and plain key-blocks. The N. and S. elevations have each five windows in each storey similar to the corresponding windows in the W. front, those to the upper range being all round-headed. The E. wall has windows in the upper storey similar to those in the W. front ; the lower storey is blank except for an opening to the heating-cellar.

Interior (Plate 58)—The plain plaster ceiling has a series of rosettes, from some of which hang the candelabra ; against the walls a plaster cornice is carried round the building. The mouldings of the beams of the gallery fronts are carried along the E. wall as far as the Echal. The heads of the lower windows on the N. and S. are groined into the plaster soffits of the galleries.

Fittings—All of early 18th-century date, unless otherwise stated. *Banco* (pew for the Wardens) : against N. wall, under gallery—raised on two steps and consisting of chest with panelled front, modern seats and backs for five persons ; at each end, against wall, a panelled pilaster ; front enclosure of moulded panelling with book-shelf and at two angles a fluted Doric column supporting an arcade of three elliptical arches with key-blocks and pendants, moulded cornice against ceiling of gallery ; similar arch at each end of pew springing from pilaster against wall. *Chairs :* adjoining staircase to gallery—Beadle's seat, consisting of small chest with panelled sides, back posts carried up to form back, with rails and pierced splats, shaped and scrolled arms. Under fourth bay of N. gallery—similar chair, now incorporated in bench. *Candelabra* (Plate 4) : large central candelabrum, brought from Amsterdam, of brass, with two tiers each of ten branches, moulded central shaft with large ball at base ; two candelabra of similar type but slightly smaller ; four candelabra also of similar type but with eight branches in each tier. *Candlesticks* (Plate 4) : On railing of Echal—six large solid brass candlesticks, four of them inscribed, P.M. and R. Pereira D.Ks. and brought from Amsterdam. On railing of Tebah—four solid brass candlesticks, similar to above, but uninscribed. On book-rest, in front of seat of Chief Rabbi—pair of small brass candlesticks. *Doors :* In W. doorway—of two panelled folds with moulded framing. *See also* under Panelling. *Echal* (fitting enclosing the Ark) : Against E. wall—in form of a reredos (Plate 59) of three bays, divided and flanked by fluted Corinthian pilasters, the middle bay having a pair of columns of the same order, in addition ; the columns and pilasters support a continuous entablature and stand on panelled pedestals ; the middle bay, under a round arch with carved spandrels, has moulded panelling including the two panelled doors with brass hinges, to the Ark ; the side bays each contain a panelled centre-piece with an enriched entablature, pedestal, above, flanked by swags and a band of carving under the main entablature, with a central shell, flanked by branches of bay ;

in the centre-piece is a panelled cupboard-door; above the main entablature, over the middle bay, is a centre-piece flanked by carved pilasters and richly carved scrolls, supporting an entablature and three carved vases; on the centre-piece within round-headed panels are painted (by Cordoueiro) the ten Commandments and the inscription "Know (thou) before whom thou standest," all in Hebrew; above the side pilasters of the Echal are vases similar to those on the centre-piece. The base of the Echal is painted to represent marble and the mouldings and enrichment of the upper part are picked out in gold. The three cupboards are lined with stamped leather. The enclosure in front of the Echal has wooden rails with quadrant-angles, turned and twisted balusters, moulded rails and eight panelled standards on which rest the candlesticks described above. *Gallery* and *Staircase.* Gallery: On N., S. and W. sides of building—supported by Doric columns and square piers under the N.W. and S.W. angles; continuous entablature under gallery-front, with pedestal over each column or pier, having conventional carving on its face; gallery-front, between the pedestals, filled with plain wooden trellis-work, and finished with a moulded rail. Staircase: with close moulded string, turned balusters and square newels. *Mantles* (Plate 60): four in all, (*a*) of brocade with a deep fringe and three long panels of red velvet richly embroidered with conventional designs in gold thread; one panel has a representation of an Echal with the scroll of the Law and surmounted by a crown; the second panel has a table with shew-bread, surmounted by a cartouche inscribed in Hebrew "Table of the Daily Bread" and a crown; the third panel has the tables of the Law surmounted by a crown, perhaps Portuguese of *c.* 1600; (*b*) ground-work of golden silk embroidered in gold thread, three panels of red velvet with a conventional design of floral type with large crowns, perhaps French, 17th-century; (*c*) ground-work of silk brocade, panels of green velvet embroidered with a thistle-design each having an oval with the monogram M.D.C. (?) surmounted by a crown, late 17th or early 18th-century; (*d*) ground-work of silk brocade, panels of blue velvet embroidered in gold and silver thread with conventional designs and round panels with the monogram M.P.L.S. (?) and surmounted by a crown, *c.* 1700. *Painting:* In modern vestry-room—painting on canvas by Aaron de Chaves, 1674, representing the tables of the Law, in Hebrew and Portuguese, flanked by figures of Moses and Aaron. *Panelling:* Panelled dado round walls of ground-floor of building and round walls of gallery. Inside W. doorway—panelled enclosure forming porch, two panels high with moulded cornice; panelled doors in E., N. and S. sides; smaller panelled enclosure to N. and S. of porch, also with panelled doors and perhaps a slightly later addition. *Poor-boxes:* In various parts of building—four wooden boxes, two with original iron straps and two with modern lids; also two iron boxes with straps. *Scroll of the Law:* on skin, fixed to silver rollers with moulded handles and ball-finials, inscription on handle, "Given by Jacob Escudero in 5462." *Seating:* Most of the seats consist of a chest, divided into lockers, each with a brass lock-scutcheon and supported by short turned or twisted legs; the backs have plain framing with shaped and pierced splats, a moulded capping and shaped arms at the end of each chest; other seats have plain splats. Other seats, probably of late 17th-century date, have no chests, but turned legs and square stretchers. Against walls of ground floor is a bench with panelled front and lockers. In gallery the seats are in the form of benches with shaped supports; the backs appear to have been added; at W. end in one row with a series of lockers, having panelled fronts. *Tebah* (dais or rostrum for the Readers): consists of a rectangular platform (Plate 92) with rounded angles approached by two short flights of stairs added *c.* 1730; platform enclosed by a balustrade with twisted balusters, moulded rails and square posts; four posts support the candlesticks above described, the remaining posts have solid brass acorn-shaped terminals; towards front of platform is the reading-desk, with panelled sides, moulded base and solid ball-terminals of brass at the four angles, on W. side of desk are double panelled doors with brass hinges and scutcheon-plates; on W. side of platform is a settle or bench with lockers and panelled front. On E. side of the Tebah rails is the Chief Rabbi's seat, consisting of a panelled settle, shaped arms and a panelled enclosure. *Miscellanea:* Eight *Homer Boards* (for indicating the date of the Homer) and consisting of parchment scrolls on rollers, in a wooden case. Four wooden *Panels* with moulded frames and Hebrew inscriptions indicating the various feasts.

Condition—Good.

Secular:—

(4) HOUSE, No. 7, on W. side of Jewry Street, 80 yards S. of Aldgate, is of three storeys with attics; the walls are of timber-framing and brick and the roofs are tiled. It was built late in the 17th century. The E. front is of brick with bands between the storeys; the back is gabled and weather-boarded. Inside the building, the original staircase has turned balusters and moulded strings. There are also some original doors and exposed timber-framing.

Condition—Fairly good.

(5) HOUSE, No. 13, on the W. side of Jewry Street, 30 yards S. of (4), is of three storeys with attics; the walls are of timber-framing and brick

ALDGATE: (2) CHURCH OF ST. KATHARINE CREE, *c.* 1628.
Interior, looking E.

ALDGATE: (3) SYNAGOGUE.
Interior, looking E., 1700–01.

ALDGATE. (3) SYNAGOGUE.
The Echal, 1701.

ALDGATE : (3) SYNAGOGUE. Mantles, *c.* 1600 to *c.* 1700.

and the roofs are tiled. It was built late in the 17th century, but has been much altered. There is an old rainwater-head in front; the back has a weather-boarded gable.

Condition—Fairly good.

(6) HOUSE, No. 42, on the N. side of Crutched Friars, 60 yards E.N.E. of St. Olave's church, is of four storeys with attics and cellars; the walls are of brick with stone dressings and the roofs are tiled. It was built early in the 18th century and has a carriage-way through the eastern part of the house. The S. front has a band between the first and second floors and a cornice between the second and third floors; the front is divided into bays by rusticated pilasters, and probably extended further to the E. than at present. The windows have square heads of rubbed brick with key-stones. The back elevation has brick bands between the storeys.

Condition—Good.

(7) HOUSE, No. 39, on N. side of Crutched Friars, 15 yards W. of (6), is of three storeys with cellars and attics; the walls are of brick and the roofs are tiled. It was built late in the 17th century, but has been refronted in the 18th century. The back elevation has a brick band between the upper storeys and a coved eaves-cornice of plaster; there is a small projecting wing on the W. side. Inside the building, the original staircase (Plate 40) has twisted balusters, square newels and straight strings. There are also some original panelled doors.

Condition—Good.

(8) HOUSE, No. 25, on the S. side of Crutched Friars, 25 yards S.E. of (6), is of four storeys with cellars; the walls are of brick with some stone dressings. It was built early in the 18th century. The N. front has stone string-courses between the storeys, but on the S. side is entirely of brick.

Condition—Bad (unoccupied).

(9) HOUSE, No. 72, on the N. side of Leadenhall Street, 80 yards E. of St. Katharine Cree Church, is of four storeys with attics and cellars; the walls are of brick and the roofs are covered with slates. It was built late in the 17th or early in the 18th century. The S. front has brick bands between the storeys and a modern shop-front.

Condition—Good.

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3. BASSISHAW WARD.

Bassishaw Ward includes only the parish of St. Michael Bassishaw. Girdlers' Hall is the principal monument.

Secular :—

(1) GIRDLERS' HALL (No. 39 Basinghall Street) stands on the E. of the street and is of one storey; the walls are built of brick and the roofs are tiled. The Hall was rebuilt in 1681–82 after the Great Fire. The Parlour was enlarged southwards in 1735 and the whole building was restored in 1878–79, when the modern buildings round the courtyard, to the W., were added.

The Hall is approached by a modern archway in Basinghall Street giving access to a courtyard, on the E. side of which is the *Hall*. Projecting to the E. from the N. end of the Hall is the *Parlour*, and in the angle between them is a small garden.

The *E. Elevation* to the Garden has walls of red brick with black headers and the eaves are masked by a plaster cove. The wall has six round-headed windows with arches of red rubbed brick and flush frames; the first and last are small windows, above ranges running E. from the Hall. The *N. Elevation* of the Hall has two round-headed windows, one now blocked. The W. Elevation of the Hall and the S. Elevation of the Parlour have been modernised.

Interior—The *Hall* is six bays long and has a modern ceiling; at the S. end is an enriched cornice of plaster. At the S. end behind the main screen is a second screen enclosing the staircase to the gallery and an anteroom. The fireplace on the W. side of the Hall is modern but the panelled overmantel (Plate 8) above is original and finished with an enriched segmental pediment. In the N. window are the arms, in glass, of the city of London and the Girdlers' Company, of late 17th-century date. The walls are panelled to half their height, and towards the N. or dais-end is a recess in the W. wall with carved enrichments and fitted with shelves; the arched head has cornucopias in the spandrels. In the E. wall, opposite, is a blocked doorway with a similar head. The passage between the two screens is panelled; the upper panels on the S. side are elaborately carved (Plate 64); three doorways, on the same side, have carved architraves and friezes. The main screen (Plate 61) consists of three bays divided by engaged and fluted Corinthian columns, with pilasters against the walls, supporting an entablature with a carved foliage frieze to the side bays only; the doorway in the middle bay has a round arch, key and festooned spandrels and is surmounted by a segmental pediment, with an escutcheon of the Company's arms in the tympanum; the side bays have each two carved panels and a dado. Above the cornice is a panelled attic, above which the screen is carried up to the ceiling with an open arcade of three bays resting on square piers, each face of which is carved; the arch to the middle bay is elliptical, but the side bays have each a pair of semi-circular arches finished with a pendant in

the centre and cherub-heads above. Hung against the wall at the N. end is a large carpet presented by Robert Bell, master, in 1634; it was made at Lahore in imitation of Persian work and bears the arms and crest of the company, two shields of the Bell arms and two monograms. The staircase to the gallery over the screens is entered by an archway in the middle of the second screen, with a round head, with carved spandrels, springing from carved brackets; the landing has a modern rail with re-used turned and twisted balusters. The *Parlour* has a modern ceiling; the doorway from the Hall has a richly carved frieze and pediment on each side. The fireplace on the N. has a carved surround and an overmantel carved with festoons of foliage and flowers and with a landscape by Richard Wilson in the central panel; above it is a carved escutcheon of the company's arms. In the middle window on the S. is a glass sundial of *c.* 1700 inscribed "Tempus omnia [te]rminat." The walls are panelled to the ceiling and finished with an enriched wooden cornice; above the master's chair is a carving of the royal Stuart arms in wood; the panelling at the S. ends of the E. and W. walls is modern.

In the garden is a lead cistern (Plate 6) with various devices and the date 1697; it was formerly at No. 66 Aldersgate Street.

Condition—Good.

(2) No. 22 Basinghall Street, on the E. of the street, is a modern building standing on the site of the Weavers' Hall. It contains the following fittings from the old hall: In corridor on top floor—doorway in wood with round head having a carved key-block and spandrels and enriched archivolt; panelled pilasters at sides supporting cornice, two-fold panelled door, upper panels with pierced carving, late 17th-century. In office No. 42, fireplace and overmantel of wood, pilasters at sides carved with fruit and flowers, bay-leaf frieze, overmantel with enriched panel in centre, pilasters at sides and cornice at ceiling level, late 17th-century. Formerly in light over staircase but now stored elsewhere—sundial in yellow glass, with spider and fly on web, arms of company, hour-glass and inscription—"Dum spectas fugio," *c.* 1700; also five 17th-century roses set in modern roundels.

(3) Coopers' Hall stands on the W. side of Basinghall Street and is a modern building. It contains the following fittings from the old Hall: In the office—surround to fireplace of wood carved and moulded, late 17th-century; royal arms (Stuart) carved in wood, same date. In vestibule —two scrolled shields with the arms of the Company, festoons of fruit, a bracket with the arms of the Company, the initials I.H. (John Howard) in front, a shield-of-arms and inscription "Lucas Aisry Ar. dedit" on one side and the inscription "I. Platton, 1699," for John Platton, on the other side.

4. BILLINGSGATE WARD.

Billingsgate Ward consists of the parishes of St. Mary at Hill, St. Botolph Billingsgate, St. George Botolph Lane, St. Andrew Hubbard and St. Leonard Eastcheap, and parts of the parishes of St. Margaret Pattens and St. Mary Magdalen Fish Street.

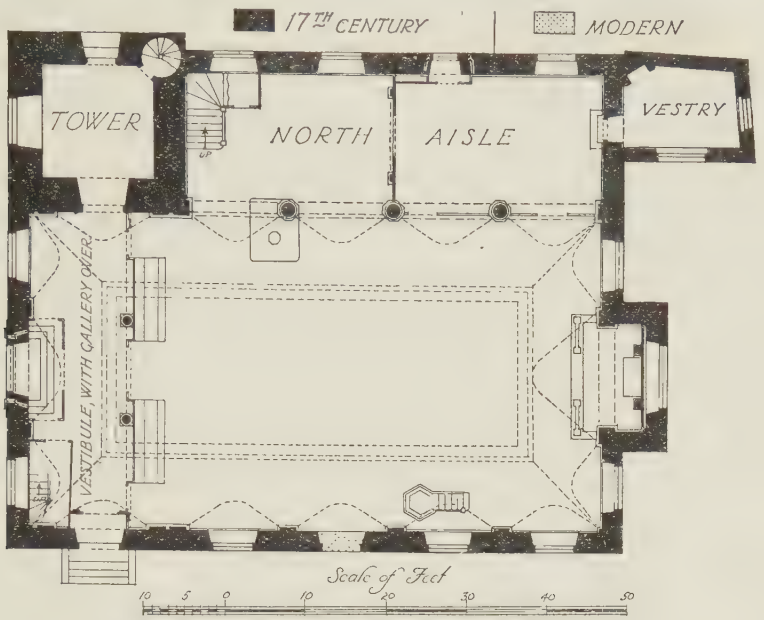
Ecclesiastical :—

(1) Parish Church of St. Margaret Pattens stands on the E. side of Rood Lane. The walls are probably of plastered brick, partly faced with Portland-stone and with dressings of the same material; the roofs are covered with slates and lead. The old church was destroyed in the Great Fire of 1666 and rebuilt from the designs of Sir Christopher Wren in 1684–89, at a cost of £4986 18*s.* 8*d.* The church forms a simple rectangular apartment (77 ft. by 38½ ft.) with N. aisle (15 ft. wide), N.E. Vestry and N.W. Tower (13½ ft. square); it probably stands on mediæval foundations, but the style and detail are Renaissance.

Architectural Description—The *E. Elevation* is plastered and painted and finished with a cornice and parapet; the middle bay projects and has a pediment with a round window in the tympanum, a large round-headed E. window with moulded imposts and key-stone; the side bays have each a similar but smaller window with a round window above. The E. wall of the N. aisle has a round-headed window. The vestry has a plain segmental-headed window in both the E. and S. walls.

The *N. Elevation* has four round-headed windows with moulded architraves; the easternmost is blocked, and below the second is a doorway with moulded architrave and segmental-head; the wall is finished with a cornice and parapet. The Tower occupies the N.W. angle of the building and is of four stages divided by cornices and faced with Portland stone. The ground-stage has in the N. wall a square-headed doorway and in the W. wall a round-headed window and a round window above it, both with moulded architraves. The second and third stages have each in the W. wall a round window, and these together with the fourth stage have shallow pilasters at the angles. The bell-chamber has in each wall a square-headed two-light window with a moulded architrave, a plain mullion and a grotesque mask in the middle of the head. The tower is finished with a Doric entablature over the pilasters with the cornice continued round, a balustraded parapet above with pedestals at the angles supporting panelled obelisks with acanthus enrichments.

CHURCH of S^t MARGARET PATTENS.



Rising from the tower is an octagonal lead-covered spire of timber with panelled faces and three ranges of lunettes in alternate faces; those in the lowest range are rectangular with small pediments, but the lunettes of the two upper ranges are oval; the spire is finished with a ball and vane.

The *S. Elevation* (Plate 62) is finished with a cornice and plain parapet, and the third bay is covered by a modern building; the other bays, except the westernmost, have each a round-headed window with a moulded architrave and a round window above; the westernmost bay has two round windows one above the other, and below is the square-headed S. doorway with moulded architrave, cornice and segmental pediment resting on carved consoles.

The *W. Elevation* is finished with a moulded cornice and pediment with a round window in the tympanum. The middle bay projects slightly and contains the round-headed W. window with side pilasters, cherub-head key-stone and carved swags above; below the window is a round-headed doorway with moulded imposts, archivolt and key-stone; it is flanked by Doric pilasters supporting an entablature; the side bays have each a round-headed and round window similar to those in the ground-stage of the tower.

Interior—The walls of the body of the church are divided into bays by Corinthian pilasters on high pedestals and supporting a continuous architrave-moulding; the pilasters are coupled between the fourth and fifth bays of the side walls; on the N. side the pilasters are replaced by free columns where the aisle adjoins the church. The ceiling is flat, with coves at the sides springing from the architrave-moulding and groined back over the round windows of the clearstorey; between the cove and the flat ceiling is an enriched band and cornice. The aisle has a plain flat ceiling of plaster. In the S. wall of the tower is a square-headed doorway with a moulded architrave.

Fittings—All late 17th-century unless otherwise described. *Bells:* two, 2nd by Thomas Bartlett, 1624. *Chairs:* two; in vestry and chancel—with carved and pierced back, twisted posts, carved arms and carved and twisted legs, from St. George Botolph Lane; also stool with carved legs and rails. *Communion Rails:* with moulded upper and lower rails, turned and twisted balusters and square panelled posts. *Cupboards:* In vestry—with panelled doors; also small cupboard of Jacobean type. *Doors:* panelled doors to both vestries, cupboard beneath gallery-stairs, tower, W. and S. doorways and lobbies of W. and S. doorways. Lobby of W. doorway panelled with moulded architrave and panel over door-head carved with drapery and swags. Inner S. doorway flanked by fluted Corinthian pilasters supporting entablature with raised panel on frieze. *Font* (Plate 9): of marble, with moulded bowl of ovolo section carved with four cherub-heads and swags and acanthus ornament, octagonal stem with acanthus ornament. *Galleries:* N. gallery in N. aisle has front with moulded cornice and base carried round columns of arcades and three panels in each bay, the middle one of oval form; staircase with

twisted balusters, moulded string and moulded hand-rail ramped over square newels. W. gallery rests on two fluted Ionic columns and two fluted pilasters of the same order with a simple entablature; the gallery-front is panelled and has a moulded capping. *Monuments* and *Floor-slabs.* Monuments: In body of church—on easternmost pier on N. side, (1) to Giles Vandeput, 1646, Sara his wife, 1656, Peter his son, 1668, and Jane (Hoste) wife of Peter, marble cartouche with drapery, palms, cherub-head and cartouche-of-arms; on S. wall (2) to Richard Litler, 1674, and Phebe his wife, 1695, marble tablet with moulded cornice, segmental pediment and apron carved with palms. Floor-slabs: In chancel—(1) to Thomas Arundel, 1707, and Priscilla his wife, 1712, with shield-of-arms; (2) to John Gardner, 1690, and Mary his wife, 1713, with shield-of-arms; in nave—(3) to James Donalson, 1684–5, and John his son, 1681, with shield-of-arms; (4) to Judith, wife of Nicholas Bosquet, 1714–15; in vestibule—(5) to Edmund Cox, 1722, Elizabeth (Cleveland) his wife, 1712, and Gerrad their son, 1702, with shield-of-arms. In N. aisle—(6) to Ann Chaplin, 1690–1; (7) to John Lorimer, 1689, and Gilbert Lorimer, 1688, with shield-of-arms; (8) to Thomas Wright, 1712. *Painting:* Over vestry door—oil painting of Christ in the Wilderness, attributed to Carlo Maratti (1625–1713) and formerly on reredos. *Panelling:* round walls of church, vestry and vestibule, panelled wainscoting with moulded capping. *Paving:* In sanctuary and round font—of black and white marble squares. *Plate:* includes flagon of 1708 given the same year and with shield-of-arms, flagon of 1709 given in 1710 and with shield-of-arms, cup of 1545 and cover-paten of 1600, cup of 1649 and cover-paten with inscribed date 1639, two stand-patens of 1709, one with a shield-of-arms, three dishes of 1709, one with a shield-of-arms. *Pulpit:* of oak, hexagonal with inlaid styles, rails and panels, enriched mouldings to panels, base and cornice, coved base with octagonal panelled stem having moulded capital; stairs with cut string and turned and twisted balusters. *Rainwater-heads:* On N. wall—two, of lead, dated 1685. *Reredos:* In chancel—of three bays divided by fluted Corinthian columns supporting an enriched entablature and segmental pediment over the middle bay, side bays each with two panels, the lower carved and the upper with the Lord's Prayer and Creed, space above richly carved with fruit, foliage, palms, etc., and finished with a cornice of quadrant form; the middle bay has a tapestry-picture. At E. end of N. aisle—reredos formed from former door-head, flanked by fluted Corinthian pilasters, cut down and supporting entablatures and a segmental pediment; in the pediment are carved scrolls and a Della Robbia plaque. *Royal Arms:* On gallery front—Stuart arms (Plate 16), carved and pierced. *Screens:* At W. end of stalls, panelled screens with carved and pierced frieze-panels and enriched cornices. Under W. gallery-front—middle portion with square-headed doorway flanked by panelled pilasters supporting enriched cornice. *Seating:* In N.E. angle of church—rectangular pew with panelled enclosure and carved and pierced frieze-panels with enriched cornice. Quire-stalls made up of old work of similar type; on one panel is scratched D.H. 1709. Pews in nave incorporate some old panelling. Churchwardens' pews (Plate 68) at W. end, two with panelled enclosures, carved and pierced frieze-panels, flat canopies resting on slender metal columns and with carved brackets, carved and moulded cornice; panelled backs each with five oval openings; on panelled soffit of S. canopy, inlaid monograms and date 1686; on ends carved lion and unicorn with cartouches. *Miscellanea:* In nave—metal cross, gilt, from steeple. In vestry—fragment of mediæval MSS. from registers of St. Gabriel. In nave—Litany-desk, made up of old twisted balusters, rails, etc.

Condition—Good.

(2) Parish Church of St. Mary at Hill stands between the street of that name and Love Lane. It is a Renaissance building, the internal plan being in the form of a Greek cross, with a dome at the intersection. The E. wall is faced with Portland stone, partly plastered, but the S. wall is rendered in cement. The body of the church was rebuilt by Sir Christopher Wren in 1670–1676, after the Great Fire, at a cost of £3980 12*s.* 3*d.*, but some mediæval work may possibly remain in the side walls. The Tower, Vestibules and N. and S. windows are modern and the church has been otherwise restored.

The carved wood-work of the church is noteworthy.

Architectural Description—The church forms a slightly irregular square (70 ft. by 59½ ft.) with a tower flanked by vestibules at the W. end and a projecting vestry at the E. end of the S. wall.

The *E. Elevation* is divided into three bays, with rusticated angles, the centre bay projecting slightly and having a blocked window of three divisions separated by pseudo-classical pilasters. These support an entablature arched over the central portion. The middle division is of three lights with a transom at the springing, and the side ones have each two lights and a transom. The middle bay is finished with a cornice and pediment, both broken to admit a blocked semi-circular window; the cornice is carried across the side bays. The side bays of the E. wall are pierced by round-headed windows, with moulded architraves and plain key-stones. The wall stands on a stone plinth.

The *N. and S. Elevations* have each a modern

BASSISHAW: (1) GIRDLERS' HALL, 1681 2. Screen.

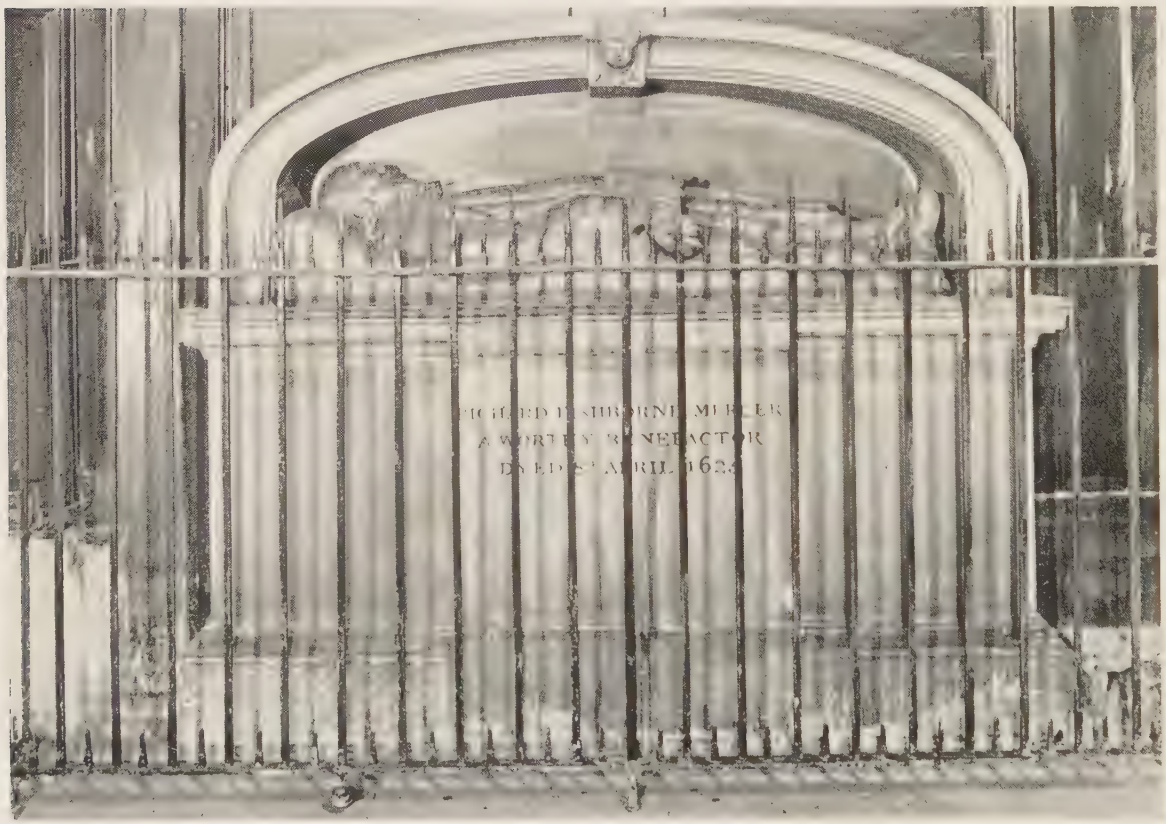
BILLINGSGATE: (1) CHURCH OF ST. MARGARET PATTENS.
1684–89, from the S.W.

WALBROOK: (2) CHURCH OF ST. SWITHIN LONDON STONE.
1677–87, from the S.E.

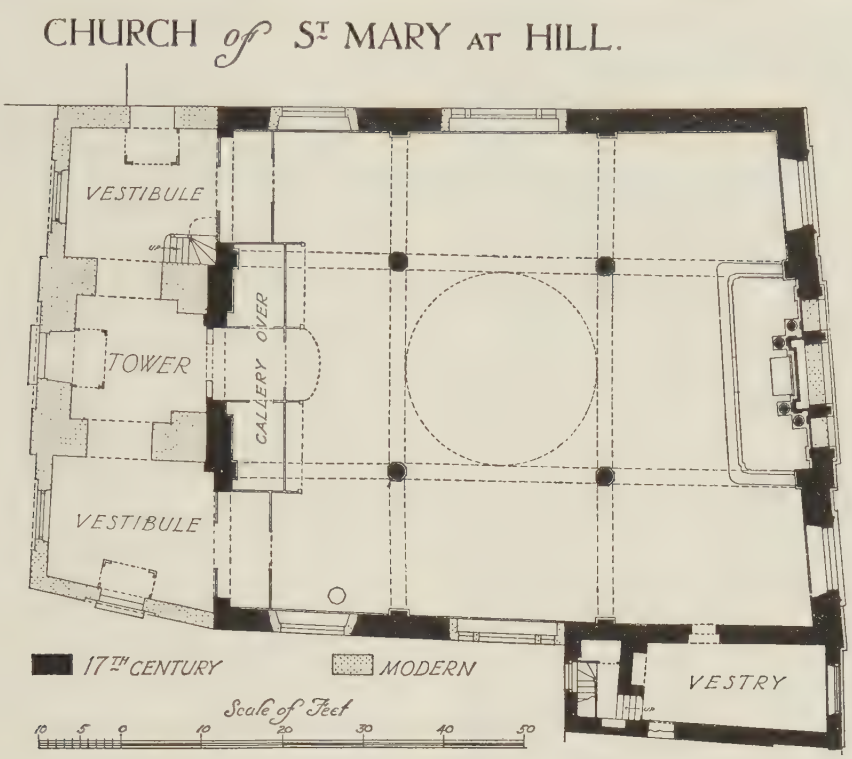
BISHOPSGATE: (1) CHURCH OF ST. ETHELBURGA.
c. 1390–1400 and later. W. front.

CORNHILL: (2) CHURCH OF ST. PETER CORNHILL.
1677–87, from the N.E.

BASSISHAW: (1) GIRDLERS' HALL.
Carving at back of Screen, 1681–82.



CHEAP: (4) MERCERS' HALL.
Ambulatory, Monument (1) of Richard Fishborne, 1625.



window in the second and third bays. Adjoining the first bay on the S. is a two-storeyed vestry forming an integral part of the adjoining building.

The *W. Elevation* is entirely modern.

Interior—In the first bay of the S. wall is a door to the vestry, and in the two side bays of the W. end are round arches with cherub-head key-stones opening into the modern vestibules. Within the church an inner square is formed by four pseudo-classical fluted columns supporting a deep architrave with panelled soffit, following the arms of the Greek Cross, and resting on corresponding pilasters against the walls. The arms of the cross are roofed with plaster barrel-vaults, enriched with coffered bands and ornamental borders, largely modern; above the intersection rises a coffered and ornamented plaster dome resting on pendentives with modelled foliage. On each side of the eastern arm are two round-headed clearstorey windows groined into the vault. The small angle-bays of the church have flat plaster ceilings.

Fittings—All of late 17th-century date unless otherwise described, but much of the wood-work was altered and added to in 1848–9 by the wood-carver W. Gibbs Rogers, whose work is so like its original as to render the age of many of the fittings, in whole or in part, doubtful. *Chairs:* two, partly repaired, with carved and pierced backs, enriched arms, carved legs, shaped stretchers, and twisted front posts. *Clock-case:* projecting from S.E. angle of church, square case with carved spandrels, moulded cornice and pediment, carved supporting beam with carved truss below. *Communion Table:* with five legs carved and twisted at the top, curved stretchers and moulded and enriched top. *Communion Rails:* with carved and twisted balusters and flat carved standards, quadrant-shaped angles and carved top rail. *Doors:* In centre of vestibule under gallery, panelled door to screen. In vestry—two panelled doors. A carved bas-relief in stone of the Resurrection, formerly over the gateway in Love Lane, is now in the N.W. vestibule. *Font:* octagonal white marble bowl with reeded enrichment, baluster-stem with acanthus-enrichment, black marble base. Carved oak cover with cherub-heads and swags, ogee-shaped upper part with enriched angles and terminal. *Gallery:* Organ-gallery at W. end approached by a staircase from the N. vestibule, with turned and twisted balusters. The panels of the front have modern carving. It is brought forward in the centre for organist's seat. *Monuments* and *Floor-slabs.* Monuments: On N. wall, (1) to John Woods, 1658, Anne (Burnet) his first wife, 1645, and John his son, 1670, marble tablet with Corinthian side columns, entablature, broken segmental pediment with cherubs supporting cartouche-of-arms. On S. wall, (2) to John Harvey, 1700, marble cartouche (Plate 26) with drapery, shield-of-arms and cherub-

head ; (3) to Thomas Dovall and Anna (Potts) his wife, 1700, marble wall-monument (Plate 25) with Composite side-pilasters, draped segmental pediment, achievement-of-arms, etc. ; (4) to Charles Vickars 1712–3, marble draped cartouche with cherub-heads and shield-of-arms. In N. vestibule —on N. wall, (5) to Isaac Milner, 1713, marble tablet with Composite side-columns, entablature, segmental pediment with urn and achievement-of-arms. In S. vestibule—on S. wall, formerly in St. George Botolph Lane, (6) to Daniel Wigfall, 1698–9, marble cartouche with drapery, cherub-head and shield-of-arms. Floor-slabs : In middle aisle— (1) to John Knapp, 1708, and Mary (Brownrigg) his wife, 1711, with shield-of-arms. In vestibule— (2) to Samuel Leadbeater, 1710. *Panelling :* panelled wainscot all round church, three panels high, with some modern work. The vestry has panelling two panels high and a moulded architrave and cornice to the fireplace. *Plate :* includes two cups and cover-patens, one of 1576 and inscribed Thomas Lorimar, the other of 1587, two tankards of 1637, a paten and dish both of 1684, and a seal-head spoon of the same date. *Reredos :* of three bays, middle bay flanked by Corinthian columns supporting an enriched cornice and round arch and enclosing two enriched round-headed panels, painted cherubs above heads of panels, and below panels a third panel carved with foliage, fruit, flowers and a crown ; above arch, a segmental pediment with cherub-heads and a book in the tympanum ; side bays each with enriched panels, the lower one carved with swag and crown, frieze carved with swags and wreath. *Royal Arms :* Stuart (Plate 16), in centre of gallery front, a second of same date at W. end, from St. George Botolph Lane. *Screens :* Under gallery, in middle of vestibule—with Corinthian pilasters flanking doorway and supporting an enriched entablature with cherub-heads on the frieze ; E. side panelled and finished with a coved and enriched cornice. Under gallery, at N. and S. ends—panelled, that on N. with names of churchwardens, Thomas Beckford and Henry Loades and date 1672. *Seating :* Under gallery—churchwardens' pews have four posts, with old carving in front, supporting the gallery.

Condition—Good.

Secular :—

(3) Watermen's Hall, standing on the W. side of St. Mary at Hill, is a modern building. In the Hall is a wood-carving of the royal Stuart arms, from the old hall.

(4) Sign on Nos. 6 and 7 on S. side of Lower Thames Street. The building is modern, but on the N. front is a sculptured stone sign of a chained bear in high relief ; in a semi-circular panel above are the date 1670 and the initials M.E.

5. BISHOPSGATE WARD.

(Within and Without).

Bishopsgate Ward includes the parishes of St. Botolph Bishopsgate, St. Ethelburga and St. Helen and parts of the parishes of St. Martin Outwich, All Hallows Lombard Street and St. Peter Cornhill. The churches of St. Helen and St. Ethelburga are the principal monuments.

Ecclesiastical :—

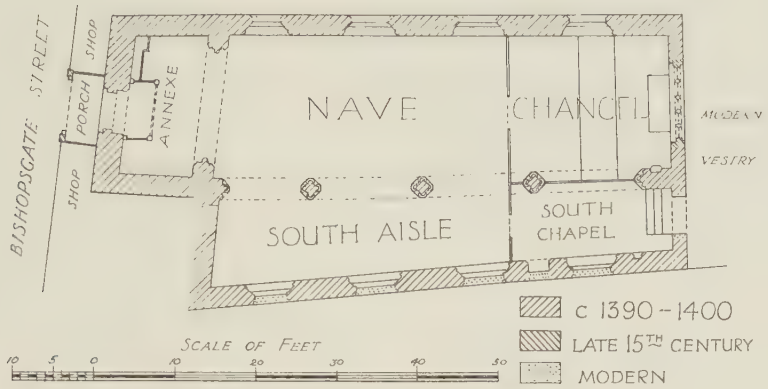
(1) Parish Church of St. Ethelburga stands on the E. side of Bishopsgate Street Within. The walls are of rag-stone rubble with limestone dressings ; the clearstorey and the gables are of brick ; the roofs are covered with tiles. The church, consisting of *Chancel, Nave, South Aisle* and *West Annexe*, was apparently rebuilt *c.* 1390–1400, and there are now no remains of earlier date. The E. and W. windows were probably altered late in the 15th century, and the posts of the *West Porch* are of the same date. Late in the 16th and early in the 17th century the houses adjoining the W. end were built, the present porch being interposed between them. The clearstorey was added and the bell-turret rebuilt in the 18th century. The church has been restored in 1861 and 1912 ; the *East Vestry* is modern.

Architectural Description—The *Chancel* and *Nave* (55¼ ft. by 17 ft.) are structurally undivided. The E. window is of five cinquefoiled lights in a four-centred head, but has been completely restored. In the N. wall are four windows with two-centred heads, all blocked except the easternmost ; they are probably of *c.* 1400, but the tracery has been removed. The S. arcade is of about the same period and of four bays with two-centred, moulded arches ; the columns have each four attached shafts with moulded capitals and bases ; the responds have attached half columns. The clearstorey has no ancient features.

The *W. Annexe* or vestibule (9 ft. by 17 ft.) forms, structurally, part of the nave, from which it is separated by a two-centred arch with responds similar to the S. arcade of the nave ; the arch is of *c.* 1400 and was built to support the timber bell-turret over. In the W. wall is a doorway of the same date, with moulded jambs and two-centred head ; the W. window is probably of late 15th-century date and is of three cinquefoiled lights in a four-centred head ; it is partly blocked. The clock above is inserted in the opening of a single-light window of *c.* 1400. The main timbers of the lower part of the bell-turret are original ; the upper part is of mid 18th-century date and has an ogee-shaped capping.

The *South Aisle* (9 ft. wide average) has in the E. wall a modern round-headed window and below it a modern doorway. In the S. wall are four

CHURCH of St ETHELBURGA.



windows similar to those in the N. wall of the body of the church, but only partly blocked; between the two easternmost windows is a blocked doorway with a four-centred head.

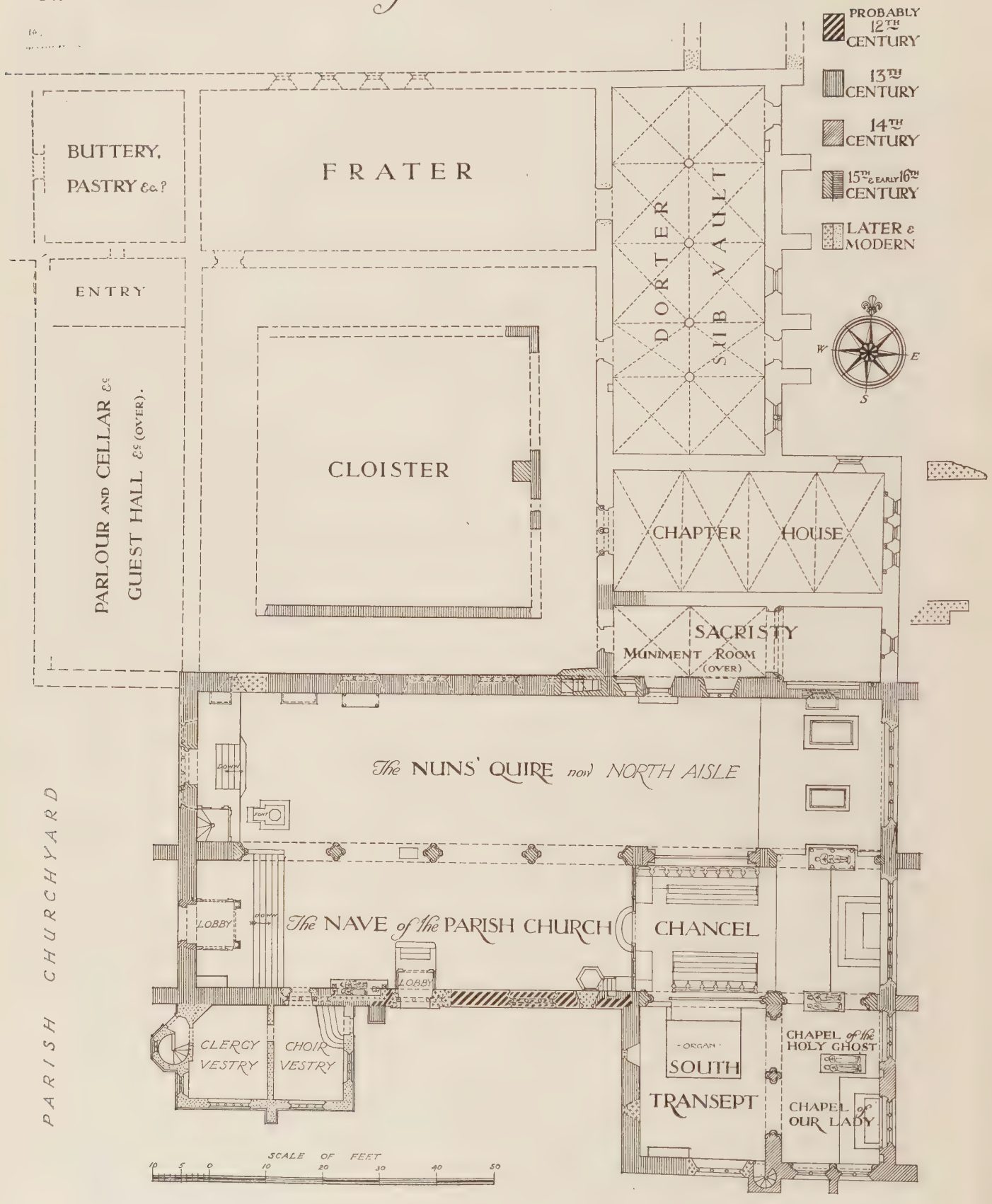
The *West Porch* (Plate 63) is formed by the two adjoining shops and has a modern outer doorway. Against the W. wall of the church and flanking the inner doorway are two moulded oak uprights of the 15th century, with portions of panelling in two heights each with cinquefoiled heads.

Fittings—*Chest:* In vestry—of iron with straps, with ornament in middle of front and pierced panel inside lid, 17th-century. *Glass:* In chancel—in N.E. window, achievement of the city of London (Frontispiece) and arms of the Saddlers' and Vintners' (Plate 15) Companies in ornamented borders, late 17th-century. In S. aisle—in E. window, arms of the Mercers' Company (Plate 14), same date. In easternmost window in S. wall, fragments of 14th-century glass from Ypres Cathedral, made up into medallions. *Monument:* In chancel—on N. wall, to John Cornelius Linckebeck, 1655, plain marble tablet with architrave, side-pilasters and shield-of-arms. *Piscinæ:* In chancel—recess with cinquefoiled head and projecting bowl, *c.* 1400, slab modern. In S. aisle—in S. wall, with two-centred cinquefoiled head, *c.* 1400. *Plate:* includes cup and cover-paten, the latter of 1560, cup probably of same date, flagon of 1694, given the same year, late 17th-century paten and spoon of 1714 (?). *Weather-vane:* On bell-turret—with date and initials, 1671, S.E. *Miscellanea:* In nave—let into N. wall, fragment of stone panelling forming part of a cusped circle, 15th-century.

Condition—Good.

(2) Parish Church of St. Helen stands on the N. of "Great St. Helens," to the E. of Bishopsgate Street Within. The walls are of rag-stone with free-stone dressings, the roofs are covered with lead. The Benedictine Nunnery of St. Helen was founded between the years 1204–16 by William, son of William the Goldsmith, on a site adjoining the pre-existing parish church of St. Helen. The S. wall of the parish nave may perhaps be of the 12th century, but the only evidence of this is the easterly position of the S. doorway and the single buttress on this side which probably marks the junction of the earlier and later work. The outer walls of the *Nuns' Quire* are apparently of the period of the foundation of the priory. About the middle of the 13th century the *Parish Nave* was altered and perhaps lengthened; probably the *Chancel* was rebuilt at the same time and the *South Transept* added. Early in the 14th century the second arch between the chancel and the Nuns' Quire was built, and shortly after the W. door of the Parish Nave was inserted. In 1374, or shortly before, the two chapels of the *Holy Ghost* and *St. Mary*, E. of the S. Transept, were built with the arcade opening into them. The E. arch between the Chancel and the Nuns' Quire was inserted *c.* 1420, and the arcade between the Nave and Nuns' Quire is probably the work of Sir John Crosby or his executors, *c.* 1475. The two arches between the Chancel and the S. transept and Holy Ghost Chapel are of the same date. The W. door of the Nuns' Quire and the night-stairs from the Dorter are both late 15th-century insertions, and early in the following century the N. clearstorey of the Nuns' Quire and the three windows on the S. of the parish nave were inserted. The Priory was dissolved in 1538 when the Nuns' Quire was thrown open to the parish church. Early in the 17th century the S. window of the S. transept was inserted, and in 1633 the S. nave doorway was built and the church generally restored. The timber cupola over the W. front was erected early in the 18th century, and in 1799 the E. range of the monastic buildings was removed and the N. wall of the Nuns' Quire made good. The principal modern restorations took place in 1864–66, 1891–93 and in 1910. The two

The PRIORY & CHURCH of St HELEN, BISHOPSGATE.



BISHOPSGATE: (2) CHURCH OF ST. HELEN.
Nuns' Quire, looking S.E., showing 15th-century arcade.

FARRINGDON WITHOUT: (5) CHURCH OF ST. DUNSTAN IN THE WEST.
Statue of Queen Elizabeth, from Ludgate, 1586.

BISHOPSGATE: (2) CHURCH OF ST. HELEN.
S. doorway, dated 1633.

BISHOPSGATE: (2) CHURCH OF ST. HELEN.
Door-case to S. Doorway, *c.* 1633.

BRIDGE WITHIN: (1) CHURCH OF ST. MAGNUS THE MARTYR.
Door-case, now used as Reredos in S. Aisle, late 17th century.

PLATE 67.

BILLINGSGATE: (1) CHURCH OF ST. MARGARET PATTENS.
Churchwardens' Pew, dated 1686.

TOWER: (1) CHURCH OF ALL HALLOWS BARKING.
Churchwardens' Pew, late 17th-century.

main E. windows and the first four windows of the clearstorey of the Nuns' Quire are entirely modern, as are the mullions and tracery of the other windows together with the external parapets and most of the roof timbering. Modern *Vestries* have been added to the S.W. of the nave.

The Nuns' Quire is remarkable as a complete example of a church of Benedictine Nuns. Among the fittings the Oteswich, Crosby, Pickering and Gresham monuments and the Jacobean woodwork are all noteworthy.

Architectural Description—The *Nuns' Quire* (119½ ft. by 26½ ft.) has a modern five-light E. window. In the N. wall are nine windows; the first four are modern and placed high in the wall, the next four are somewhat lower but are kept above the roof-level of the former cloister outside; they have three plain pointed lights under segmental-pointed heads of the early 16th century. The last window is at a lower level and is a small early 13th-century lancet with widely splayed jambs much restored. The sills of the three destroyed windows of similar type are to be seen externally. At the E. end of the N. wall is an elaborate squint used also as a monument and Easter Sepulchre (*see* fittings) and formerly opening into the Sacristy. Immediately to the W. of it is the E. jamb of a blocked doorway, and further W. a second squint formerly opening to the Sacristy; it has two openings divided by a mullion, chamfered jambs and a square head, and bears traces of the mortices for an iron grille. Halfway up the wall below the third window is a small square opening with chamfered reveals and skewed on plan; it must have communicated with a room above the Sacristy. Further W. is an early 13th-century blocked doorway (to the former Sacristy) of two pointed and chamfered orders, and beyond it is a third squint with chamfered jambs and square head and bearing traces of grille-mortices. The last two squints are blocked at the back. Below the fifth window is a small moulded doorway of late 15th-century date, with a four-centred head, opening on to a narrow flight of steps in the thickness of the wall, probably the night-stairs from the Dorter; two iron pins, for hanging the door, remain on the W. jamb. The staircase is blocked above the sixth step. Below the ninth window is a four-centred relieving-arch, marking the position of the W. processional-entrance from the Cloister. In the S. wall are two arches opening into the parish chancel and four into the parish nave. The E. arch is of *c.* 1420; it is moulded and four-centred; the E. respond has one attached shaft with moulded base and capital carrying the inner member of the arch-mould; the corresponding shaft on the W. has been cut short and now rests on a modern corbel, and the respond has a second attached shaft on the N. face. Above the W. half of this arch are traces of the jambs and segmental-head of an early 15th-century clearstorey window. The second arch is pointed, of two chamfered orders and of early 14th-century date, with moulded labels on both faces; the responds have each a half-octagonal attached shaft with moulded base and capital, the abaci of which are continued round the respond. The four arches (Plate 65) opening into the parish nave are uniform and of *c.* 1475; they are moulded and two-centred and spring from piers, consisting of four engaged shafts divided by mouldings; the shafts have moulded bases and capitals and stand on tall plinths; the W. respond is of deep projection. In the W. wall (Plate 49) is a late 15th-century doorway, with a four-centred arch in a square head with a moulded label and quatrefoiled spandrels; the arch with portions of the jambs are original, but the rest has been restored. Above this doorway is a five-light window of early 16th-century character, with a segmental-pointed head; the stonework is modern but follows the old lines except for the insertion of a transom. The Ritual Arrangement of the Nuns' Quire can be determined by the existing features of the N. wall. The stalls must have occupied the W. half with a screen across masking the W. door. The arcade opening into the parish nave was formerly closed by a partition.

The *Parish Chancel* (42½ ft. by 22½ ft.) is structurally undivided from the nave. The E. window of seven lights is quite modern. In the S. wall are two arches opening into the Holy Ghost Chapel and the S. transept respectively; they are both four-centred and of similar character to the nave-arcade.

The *Parish Nave* (77 ft. by 22½ ft.) has at the E. end of the S. wall a blocked lancet-window of the middle of the 13th century and now largely concealed by the pulpit. Further W. are three early 16th-century windows, with segmental-pointed heads and moulded internal reveals; they have each three plain pointed lights, and the sill of the middle one has a later sill, raised to avoid the 17th-century S. doorway below it. The S. doorway (Plate 66) is of Renaissance character, with a round arch resting on square jambs with moulded imposts and bases and having three key-stones inscribed REP 1633. The whole is enclosed within an eared architrave supporting a frieze, cornice and pediment. In the centre of the frieze is a raised panel surmounted by a cherub-head and inscribed LAUS DEO S HELENA; the ears of the architrave rest on rusticated pilasters with moulded capitals and bases. To the E. of this doorway, traces of the E. jamb and arch of an earlier doorway are visible externally Below the last window in this wall is a modern doorway to the vestry. In the W. wall is a 14th-century pointed doorway with a moulded arch and jamb-shafts

with moulded capitals and bases; only a few stones of the jambs are original. Above it is a five-light window of early 16th-century character, with segmental-pointed head and plain pointed lights all restored on the old lines.

The *South Transept* (26½ ft. by 22 ft.) has a late 14th-century eastern arcade of two bays opening into the chapels of the Holy Ghost and St. Mary, the arches are two-centred and deeply moulded and spring from a pier consisting of four engaged shafts with moulded capitals and bases, divided by hollow chamfers; the responds have attached half-piers. Above the arcade is a modern timber clearstorey. In the S. wall is a Jacobean Gothic window, incorporating older material and of three cinquefoiled lights under a two-centred head. The upper part of the wall is set back and in it is a small restored window, partly concealed by the modern roof-boarding. Adjoining the S. respond of the chapel-arcade is a small pointed doorway with chamfered reveals, of uncertain date, opening into a circular stairway enclosed in a semi-octagonal turret and leading to the leads. In the W. wall are two tall blocked lancet-windows of mid 13th-century date; the internal splays of the northern are exposed, but the other is entirely blocked.

The *Chapel Aisle* (16¾ ft. wide) E. of the S. Transept had an altar of the Holy Ghost in the northern half and probably one to St. Mary the Virgin in the southern. In the E. wall are two pointed, three-light, traceried windows of late 14th-century character but almost entirely modern restoration. Two windows, blocked, except in the head, pierce the S. wall; they are of similar character much restored and are enclosed under a wall-arcade of two pointed and moulded arches, resting on attached shafts with moulded capitals and bases, standing on a stone bench and all much restored.

The *Roofs* throughout are of tie-beam construction and are partly ancient, including several of the principals and purlins of the Nuns' Quire, which are of the 15th century; the tie-beams are moulded and rest on curved and chamfered supports at either end. The roofs were repaired in 1920.

The *Monastic Buildings* lay on the N. of the Nuns' Quire and followed the usual disposition. They have been completely destroyed. The *Cloister* (about 70 ft. square) was conterminous with the church at the W. end and the weathering course of its pent roof is visible for the whole of its length, on the exterior of the Nuns' Quire. To the east and adjoining the church was the *Sacristy*. The demolition of the adjoining building in 1922 revealed remains of this building, which had a western division of two bays and an eastern of one bay, both of early 13th-century date. The western division has the springers of a ribbed vault, resting on moulded corbels. Between the two divisions is the S. respond of an arch with two attached shafts on the E. side; in the S. wall of this bay is a broad recess with a two-centred arch. Remains of the walls of the *Chapter House* were also found and are indicated on the plan.

Fittings—*Altar:* in St. Mary's chapel, slab of dark marble, repolished, with modern consecration crosses, found under floor. *See also* Monument (11). *Brasses:* In Nuns' Quire—at E. end, (1) of John Leventhorp, 1510, armed figure with foot-inscription; at W. end, (2) to Elizabeth, wife of John Robinson, 1600, inscription and shield; in S. transept and chapel-aisle—(3) small figure of priest in academical robes, *c.* 1500, inscription lost (formerly in St. Martin Outwich); (4) of Nicholas Wotton, 1482, rector of St. Martin Outwich, small figure of priest in academical robes and foot-inscription (formerly in St. Martin Outwich); (5) of lady, *c.* 1535, in heraldic cloak, bearing *a lion wounded in the shoulder*, inscription lost; (6) of Thomas Wylliams, 1495, and wife, Margaret, figures in civil dress and foot-inscription; (7) of Robert Rochester, 1514, figure in armour with SS collar, and foot-inscription; (8) to Robert Cotesbrook, 1393, inscription only; (9) to Thomas Wight, 1633, inscription and shield; (10) of civilian and wife, *c.* 1465. *See also* Monument (9). *Coffin:* In Nuns' Quire—at W. end, of stone, probably 13th-century. *Communion Table:* In Holy Ghost Chapel, with twisted legs and inlaid top, early 18th-century (from St. Martin Outwich). *Doors:* In parish nave, S. doorway—oak doors (Plate 66) in two folds with raised panels having round-headed sinking, in perspective, in each; impost moulding continued across leaves; middle style with raised 'jewel' ornament and ribs; round head with terminal pilaster in middle and scrolls at sides; door-case or lobby within (Plate 67), with arch bearing angels with shields in spandrels and square-headed doorway under with bold shell-ornament in tympanum and flanked by Ionic pilasters, supporting a cornice and broken, scrolled pediment; on it two gilt angels holding an escutcheon of the royal (Stuart) arms, *c.* 1633; to W. doorway—oak outer doors and door-case of lobby, similar to last, lobby-doorway, square-headed and surmounted by carved escutcheon with foliage-festoons and *amorini* as supporters, at each side a fluted Corinthian column supporting a cornice and broken, scrolled pediment; doors, two folds, upper panels carved with perspective arches, *c.* 1633. *Easter Sepulchre:* In Nuns' Quire, E. end of N. wall, in form of an altar-tomb (Plate 69) with marble slab, moulded round edge, in front of base, six openings with cinquefoiled heads forming a stone grille and at back, flush with face of wall, a further series of five square-headed openings divided by moulded mullions, all openings skewed and forming a squint to the former Sacristy; above

the slab a recessed and panelled wall-canopy with side shafts, a horizontal foliated cornice and a cresting of Tudor flowers. On the outside of the wall a blocked segmental-pointed arch, formerly the northern opening of the squint; this structure formed also the monument of Joan Alfrey, 1525. *Font* and *Font-cover* (Plate 11): Font, marble baluster-type with red shaft, cream-coloured necking and base and black pedestal and bowl, possibly that purchased in 1632. Font-cover, oak, octagonal, with panelled sides, dentilled cornice and ribbed ogee capping, same date. *Funeral-helm:* In Nuns' Quire—at E. end, late 16th-century piece, made up. *Glass:* In Nuns' Quire—N. clearstorey, fifth window—angel holding a shield-of-arms, 17th-century; seventh window, shields of the City, Leathersellers' Company and Raynton (?), 17th-century, with other fragments, 15th and early 16th-century. In S. transept—E. clearstorey, eleven shields much renewed, late 17th-century. In Holy Ghost Chapel—E. window, seven shields, much restored, of (*a*) the City, (*b*) *sable a cheveron ermine between three rams passant argent*, for Crosby (Plate 15), (*c*) Crosby's Merchant's Mark (Plate 15), (*d*) Grocers' Company (Plate 15), (*e*) *azure a fesse cotised argent*, for Crosby's first wife, Agnes, (*f*) *barry wavy argent and azure a chief gules with three bezants therein*, for Astry (Plate 15), (*g*) Crosby impaling (*e*), late 15th-century. *Monuments* and *Floor-slabs*. Monuments: In Nuns' Quire—E. end, (1) to Sir Thomas Gresham, 1579, altar-tomb (Plate 19), marble, with plain dark slab and fluted sides, having a carved achievement in the centre of each; (2) to Julius Cæsar Adelmare, 1636, Judge of the Court of Admiralty, altar-tomb with plain sides and black marble slab (Plate 127), with inscription on alabaster, let into the surface and in the form of a deed with a large seal attached, monument by Nicholas Stone; on the E. wall, (3) of Sir Andrew Judd, 1558, founder of Tonbridge school, small tablet with kneeling figures of man and wife, four sons and one daughter, with Corinthian columns, entablature and shield-of-arms; on N. wall, (4) to William Finch, 1672, and Esther Finch, 1673, marble tablet with Ionic side-columns, entablature, broken pediment and two shields-of-arms; (5) of William Bond, 1576, alderman, marble wall-monument with kneeling figures of man and wife, six sons and one daughter in two bays divided and flanked by Corinthian columns with entablature, pediment and three shields-of-arms; (6) of Martin Bond, 1643, marble wall-monument with figure represented seated in a tent flanked by Composite columns with entablature, segmental pediment and shield-of-arms; (7) to Valentine Mortoft, 1641, plain marble tablet with Corinthian side columns, entablature, segmental pediment and shields-of-arms; (8) to Henry White, 1702–3, marble cartouche with cherub-heads and shield-of-arms; (9) to [Hugh Pemberton, 1500, merchant taylor and alderman] altar-tomb (Plate 19) of dark marble with panelled front and ends, slab with moulded edge and marble canopy resting on buttressed shafts at the outer angles and engaged shafts at the back, in front three cusped segmental arches, with moulded pendants and crocketed ogee labels, a similar arch at each end, faces of canopy above panelled and finished with a moulded cornice and cresting of Tudor flower, soffit with panelled vaulting in three bays, on wall at back, a slab with brass indents of two groups of kneeling figures, seven sons of one group remain with one scroll and two shields bearing the arms—*a cheveron between three buckets*, for Pemberton, impaling *checky three martlets on a fesse* and the ancient arms of the Merchant Taylors' Company, other parts of brass missing (formerly in St. Martin Outwich); (10) to John Robinson, 1599, alderman, marble wall-monument (Plate 22) with kneeling figures of man and wife with nine sons and seven daughters under a double arch with Corinthian side columns and four shields-of-arms; (11) plain altar-tomb against wall with marble slab chamfered on the lower edge, possibly an altar-slab, uncertain date. Under E. arch of arcade between Nuns' Quire and Chancel, (12) to [Sir William Pickering, 1574], marble altar-tomb or sarcophagus (Plates 72–74) with recumbent effigy in Elizabethan armour, on a rush mattress; over it a double-arched canopy resting on three pairs of Corinthian columns supporting entablature, arches and semi-circular barrel-vaults with coffered soffits, cornice and pierced cresting above; resting on centre of canopy, a moulded pedestal supporting a carved achievement of the Pickering arms and facing both ways; round the monument a wrought-iron rail, with buttressed standards having twisted and ball-topped pinnacles; under the third arch of arcade between Nuns' Quire and parish nave, (13) to William Kirwin, 1594, and Magdalen his wife, 1597, small altar-tomb with panelled sides bearing three shields-of-arms; round the tomb a plain wrought-iron rail. In the parish nave—on first pier, N. side, (14) to Sir William Pickering, 1542, and Sir William Pickering, his son, 1574, enriched marble tablet; under first arch on S. side, (15) to [Sir John Crosby, 1476, and Agnes his first wife] altar-tomb (Plates 70–72) of Sussex marble, with moulded slab and panelled sides and ends, each main panel richly cusped and having a shield-of-arms much defaced—E. end, the Staple of Calais, N. and S. sides *a fesse cotised*, Crosby, and Crosby impaling *a fesse cotised*, W. end, the Grocers' Company, on the slab two recumbent effigies in alabaster, man in armour with Yorkist collar of suns and roses and feet on griffon, lady with "butterfly" head-dress, elaborate necklace, and feet on two dogs. In parish nave—on S. wall (16) to Richard Staper, 1608, alderman, marble wall-monument (Plate 22) with small kneeling figures

of man and wife, five sons and four daughters and three shields-of-arms (formerly in St. Martin Outwich); (17) to Sir John Spencer, 1609, and his wife Alice (Bromfield), altar-tomb (Plates 73, 75), by Nicholas Johnson, against wall with panelled front and recumbent effigies of man in armour with long cloak and ruff, and of lady, at their feet figure of a daughter at a prayer-desk; at each end of tomb a large obelisk and, behind, a wall-canopy of two arches with cherub-head key-stones and five shields-of-arms, finished with an entablature supporting an achievement of the Spencer arms; (18) to Abigail [wife of Sir John] Lawrence, 1682, plain marble altar-tomb supporting a tablet with urn. In S. transept—on S. wall, (19) to Thomas Langham, 1700, marble tablet with Corinthian pilasters and two shields-of-arms; on W. wall, (20) to Gervash Reresby, 1704, marble cartouche with drapery, cherub-heads and achievement-of-arms; (21) to Rachel (Lawrence) wife of Charles Chambrelan, 1687, large marble tablet (Plate 25) with cherubs, urn and shield-of-arms. In Holy Ghost Chapel—(22) said to be of John de Oteswich and wife, late 14th-century, modern altar-tomb with two recumbent effigies (Plate 71) in alabaster, man in cloak with long baselard at left side, woman with buttoned sleeves and veiled head-dress (formerly in St. Martin Outwich). In churchyard—(23) to Joseph Lem, 1686, altar-tomb with shield-of-arms. Floor-slabs: In Nuns' Quire, (1) to William Finch [1672] with shield-of-arms; (2) to James Stanier, 1663, with shield-of arms; (3) to George Finch, 1710, with shield-of-arms; (4) to Edward Berkeley, 1669, with shield-of-arms; (5) to William Drax, 1669, with shield-of-arms; (6) to [Sir Martin] Lumley [1634]; (7) to Henry Raper, 1674–5, with shield-of-arms; (8) to George Briggs, 1663–4, with shield-of-arms; (9) to . . . Edwards and Jane his wife, with shield-of-arms, early 18th-century; (10) to Sarah Tryon, 1686, with shield-of-arms; (11) to [Thomas] Chamberlin, 16–4; (12) to George Kellum, 1672, with shield-of-arms. In parish nave—(13) to Mary, second wife of Edward Backwell, 1670; (14) to Joane, wife of Frederick Debousy, 1649; (15) to John Jourdain, 1706 (?); (16) to Maj. Gen. George Kellum. In Holy Ghost Chapel—(17) to Regina and Lucie, daughters of John Woolfe, 1691–2; (18) to John Tufnell, with shield-of-arms, late 17th-century; (19) to . . . and Hester his wife and four sons, 1640. *Niches:* In St. Mary's Chapel—E. wall, six, four in two tiers to N. of E. window and two on S., all with ogee heads much restored, late 14th-century. *Piscinæ:* In parish nave—E. end S. wall immediately W. of rood-screen, plain pointed head, bowl destroyed, 13th-century; in chapel-aisle, S. transept—in E. wall, two with square cinquefoiled heads and shelves, one drain, much restored, late 14th-century. In sacristy—in S. wall, with chamfered jambs, shouldered head and round drain, 13th-century. *Plate:* includes a cup and cover-paten of 1570, silver gilt, inscribed "St. Helens 1570"; a paten of 1620, silver-gilt; a pair of flagons of 1632 with the Lumley arms; a cup and cover-paten of 1634, silver gilt; a large pate nof 1638 and a large bowl of 1647. *Poor-box:* In parish nave—at W. end, of oak, late 18th-century, resting on Jacobean terminal figure, *c.* 1620. *Pulpit* (Plate 79): oak panelled, hexagonal, ornamented with strap-work, cherub-heads and the "Agnus Dei," early 17th-century; sounding-board over, with panelled soffit and bay-leaf foliage, possibly rather later. *Rainwater-heads:* one at E. end, one on S. side, two at W. end, lead, late 17th-century. *Stalls* (Plate 42): now in parish chancel, formerly those of the nuns, seven on the N. and six on the S., of oak with arm-rests carved with grotesques, 15th-century, the stall-fronts with pierced carving and enriched ends, early 17th-century. *Sword-rest:* In parish chancel, S. side (Plate 44), oak with two Corinthian wreathed columns and arms of the City, Lawrence, and the royal (Stuart) arms with date 1665. *Tiles:* In Holy Ghost Chapel—a few slip-tiles with geometric patterns, fleur-de-lis, etc. *Miscellanea:* In S. transept—incorporated in organ-case, two carved brackets at the back having cherubs with trumpets, late 17th-century. Fragments: In Nuns' Quire at W. end, two cases filled with various fragments, moulded stone, tiles, pottery, etc. In St. Mary's Chapel—small alabaster seated female figure, holding a book; in S. transept on S. wall, marble fragment from the Clitheroe monument and piece of Moorish ornament found under the Bernard monument, probably 15th-century.

Condition—Good.

(3) Parish Church of St. Botolph, on the W. side of Bishopsgate Street Without, was rebuilt in 1725–29 on the site of the original church. It contains, from the former building, the following:—

Fittings—*Monuments:* In sanctuary—on N. wall, (1) to Andrew Willaw, 1700, marble cartouche with drapery, flowers, cherub-heads and shield-of-arms; on S. wall, (2) to John Tutchin, 1658, marble draped tablet with skeleton, cherubs and shield-of-arms. On N. Gallery-staircase, (3) to Sir Paul Pindar, 1650, large marble tablet, with pilasters, entablature, pediment and urn.

Secular:—

(4) House and Shops, No. 74, on the E. side of Bishopsgate Street Within and flanking the porch of St. Ethelburga, are of two storeys and of plastered timber-framing; the roofs are lead-covered. They were built, according to the parish books, in 1577 and 1615 respectively but have no ancient features. The house extends over the church porch.

BISHOPSGATE: (2) CHURCH OF ST. HELEN.

N.E. angle of Nuns' Quire, showing Monuments (1), (4), (5) and Easter Sepulchre of 1525.

BISHOPSGATE: (2) CHURCH OF ST. HELEN.
Monument (15) to Sir John Crosby 1476, and Agnes his wife.

FARRINGDON WITHOUT: (2) CHURCH OF ST. BARTHOLOMEW THE GREAT.
Effigy (1) of Rahere the founder, late 15th- or early 16th-century.

Effigies (22) said to be of John de Oteswich and his wife, late 14th-century.

Effigies (15) of Sir John Crosby, 1476, and Agnes, his wife.

BISHOPSGATE: (2) CHURCH OF ST. HELEN.

(15) of Sir John Crosby, 1476.

(15) of Agnes Crosby.

(12) of Sir William Pickering, 1574.

BISHOPSGATE: (2) CHURCH OF ST. HELEN. Effigies.

(5) LEATHERSELLERS HALL, on the N.E. of St. Helen's Place, is a modern building but contains two small lead cisterns, one dated 1671.

(6) HOUSE, No. 19, on the W. side of Gracechurch Street, 25 yards N. of Lombard Street, in the parish of All Hallows Lombard Street, is of three storeys with cellars; the walls are of brick. It was built late in the 17th century, but has been much altered. Inside the building the staircase from the first to the second floor is original and has heavy turned balusters, square newels, moulded hand-rail and string. The N. room on the second floor has original panelling and a moulded architrave and cornice to the fireplace; above it is a bolection-moulded panel flanked by festoons of fruit and flowers.

Condition—Good.

(7) SIGN on house, No. 4, on W. side of Corbet Court, Gracechurch Street, 40 yards S.S.W. of St. Peter's Church. The sign is of stone and consists of a round-headed niche with a half-figure of a Virgin, for the Mercers' Company, and the date 1669.

(8) CHIMNEY-PIECE in the Bank of Scotland, No. 30, on the S.E. side of Bishopsgate Street Within. The chimney-piece (Plate 76) was reset in its present position on the demolition of a house standing on part of the site. The fireplace-opening is flanked by diminishing pilasters of stone with Ionic capitals, supporting an entablature. In the frieze, above the pilasters, are black marble insets and above the opening is a cartouche flanked by carving. The oak overmantel is divided into three bays by Doric columns with enriched pedestals and supporting an entablature; the main bay has a central panel with subsidiary panels and a boss in the middle bearing the initials and date C.B. 1633; the side bays have each an arch in perspective.

(9) HOUSE, No. 282, on the E. side of Bishopsgate Street Without, 420 yards N.N.E. of St. Botolph's church, is of four storeys with cellars. The walls are timber-framed and plastered and the roofs are tiled. It was built in the 17th century, but has been much altered and a shop-front inserted. On the W. front the upper storeys project, and between the two top storeys is a moulded cornice. There is a bay-window, fitted with modern sashes, projecting from the first and second-floor rooms.

Condition—Fairly good.

6. BREAD STREET WARD.

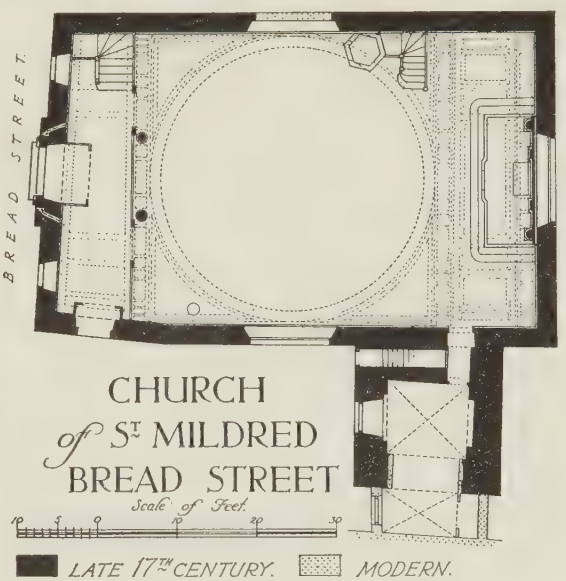
Bread Street Ward comprises the parishes of St. John the Evangelist, All Hallows, Bread Street, St. Margaret Moses and parts of the parishes of St. Mildred, St. Matthew Friday Street, St. Augustine Old Change and St. Nicholas Cole Abbey. The principal monument is the church of St. Mildred Bread Street.

Ecclesiastical :—

(1) PARISH CHURCH OF ST. MILDRED stands on the E. side of Bread Street. The walls, where visible, are of brick except the W. front, which is faced with Portland stone; the roofs are covered with lead. The old church was destroyed by the Great Fire and the existing church was built, probably on the old foundations, by Sir Christopher Wren in 1681–87, at a cost of £3705 13*s.* 6½*d.*

The church is remarkable for the comparatively unaltered state of the interior and fittings.

Architectural Description—The church is of pure Renaissance character, and consists of a rectangular body (59 ft. by 36½ ft.) and a tower on the S. side attached to the church by a short lobby.



Elevations—The E., N. and S. walls have each a large window with a segmental head; the N. window is blocked and the whole of this side is covered by buildings. Towards the W. end of the S. wall is a doorway with a moulded architrave and square head. The W. front has a slightly projecting middle bay containing a large segmental-headed window with an eared architrave, key-stone with a carved cartouche and a cornice supported by consoles. This cornice is continued across the

front. Below the window is a doorway with architrave and key-stone similar to the window. The side bays have each a simple sunk panel and below it a round window with an architrave. Above the cornice is a parapet surmounted by pineapples and rising with scrolled ramps to the higher middle bay, which is finished with a segmental pediment and vase.

The *Tower* is of four stages divided by brick bands and surmounted by a spire. The ground-stage has in the W. wall a segmental-headed window. The second stage has in the S. and W. walls a round-headed window. The third stage has in the same walls a round window. The bell-chamber has in each wall a round-headed window with moulded architrave and key-block; this stage is finished with a deep cornice. The spire is of timber covered with lead and consists of a concave base, a square lantern with pilasters at the angles, and a rectangular louvered opening in each face and a spire in the form of an obelisk with four ball-ornaments at the base and a ball and vane at the top.

Interior (Plate 77)—The church is roofed in three bays, the narrow bay at either end being introduced to make the middle bay a square. The middle bay has a plaster dome of saucer-form springing from a moulded band enriched with a deep continuous wreath of foliage, fruit and flowers; the pendentives have each a triangular panel filled with a large double spray of naturalistic foliage. The end bays are covered by barrel-vaults of plaster (Plate 80) with coffered cross-arches springing from consoles and with plaster rosettes and palm-branches in the panels; the barrel-vaults are each divided into seven panels, the four smallest filled with palm-branches and the largest central panels with enriched borders and cherub-heads; the spring of each vault is groined back over a round wall-arch enclosing panels of modelled plaster with cartouches, swags, cherub-heads, etc. The cartouches have each one quarter of the royal Stuart arms with crests. In the S. wall of the church is a square-headed doorway opening into the tower.

Fittings—All the fittings unless otherwise described are of late 17th-century date. *Bell:* one by Anthony Bartlett, 1673. *Candelabra:* two, of brass with shaped and moulded standard and modern branches, partly twisted suspension-rods with moulded connections at intervals. *Chest:* In vestry—plain iron chest, nail-studded and with two staples in front, from St. Margaret Moses. *Communion Table and Rails.* Table: with moulded edge, twisted and carved legs, ogee-shaped rails meeting in middle and supporting pedestal, below front, cartouche with swags and scallop-shells. Rails: with twisted balusters and panelled standards, curved out on either side gate, moulded and carved upper and moulded lower rails. *Doors:* In W. doorway—panelled and in two folds; in lobby of W. doorway, similar but with glazed upper panels; in S. doorway, similar doors but with architrave and frieze carved with cherub-head and scroll-work; similar doors to lobby of S. doorway; under stairs, door of three panels; between church and vestibule, two panelled doors each of two folds and upper panels glazed. *Font:* of white marble (Plate 12) with enriched baluster-stem and round moulded bowl carved with acanthus-ornament and four cherub-heads. Cover of oak, and of bell-shape, carved band of flowers round rim waist carved with festoons and four scrolls, moulded and reeded top surmounted by crown. *Gallery:* across W. end of church—carried on two fluted Ionic columns, with cornice over panelled front with two panels carved with drapery, scroll-work, cartouche, etc., middle panel with foliage and clock-face; across church, behind columns, panelled screen, with glazed upper panels and two round-headed doorways; staircase with square newels, twisted balusters and straight strings. *Helmet:* On S. wall—funeral-helmet of Sir Nicholas (?) Crisp. *Monuments:* On N. wall—(1) to Thomas Ball, 1679, Frances his wife, 1680, and Frances their daughter, wife of Benjamin Williams, 1685, marble cartouche (Plate 26) with scrolls, cherubs and two cartouches-of-arms. On S. wall—(2) to Sir Thomas Crisp, 1714, son of Sir Nicholas Crisp, large rectangular tablet of marble with architrave, festoons, cornice and cartouche-of-arms; (3) to Sarah, wife of John Coxon, 1683, marble tablet with scrolls, cornice and shield-of-arms. *Panelling:* walls wainscoted four panels high with cornice-capping. *Plate* (Plate 32): includes two flagons of 1617, given by Sir Nicholas Crisp in 1631 and with his shield-of-arms; two cups, one of 1549 and one of 1571, two patens of the same respective date-marks as the cups, a dish of 1684, dated 1631, and a paten dated 1631 but remade in 1741 and with the date-mark of that year. *Poor-box:* In vestibule—plain, with half-round front, square post with high plinth and panelled and carved front. *Pulpit* (Plate 78): hexagonal with inlaid panels having carved borders, surmounted by cherub-heads and flanked by swags, enriched cornice and base, with ogee soffit, stem with capital and base, hexagonal sounding-board with cartouches at the angles, and cherub-head on each face, moulded and carved cornice, panelled soffit and panelled supporting standard at back with scrolls at sides, ornamental wrought-iron stay above; stairs with carved and twisted balusters, panelled E. enclosure with scrolled iron screen as capping. *Reredos* (Plate 36): of oak, consisting of centre-piece and side wings; the centre-piece is divided into three bays by fluted Corinthian pilasters, with columns of the same order on the outer sides; they support an enriched entablature stopped on either side the middle bay and supporting a wide segmental pediment

capped with two pedestals with flaming urns and small vases at ends; a third urn is now on the W. gallery; the middle bay has two round-headed panels containing the Decalogue and a round panel painted with the holy name and clouds with cherubs; the side bays have round-headed panels with paintings of Moses and Aaron and carved foliage above the panels; the main cornice is continued over the side wings which have richly carved panels, with eagles, and painted with the Creed and Lord's prayer; above each panel are cartouches and carved swags. *Royal Arms:* In recess of blocked N. window—Stuart achievement, of plaster, with the initials C.R. painted and gilt. *Seating:* church fitted with original pews of raised panelling, middle block of pews slightly re-arranged, churchwardens' pews at back with additional carved frieze panels to increase the height, also clerk's pew, W. of pulpit, with raised desk on carved cornice. *Table of Benefactors:* On N. wall, tablet of black marble with white marble architrave, pediment and scrolls, dated 1684. *Weather-vane:* with shield of the arms of Crisp, letters M.B and crown. *Miscellanea:* On middle pews of church, carved lion and unicorn, probably marking former division between nave and chancel.

Condition—Good.

Secular :—

(2) Cordwainers' Hall, in the parish of St. Margaret Moses and on the N. of Cannon Street, is a modern building. Outside the livery hall are two tables of benefactors in carved frames, and in the corridor two carved wood escutcheons bearing arms of the city and company and a larger escutcheon of the company's arms, all of late 17th-century date.

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7. BRIDGE WARD WITHIN.

Bridge Ward Within consists of the Parish of St. Magnus the Martyr and parts of the parishes of St. Michael, Crooked Lane, St. Margaret, New Fish Street, St. Leonard, Eastcheap, St. Benet, Gracechurch, and All Hallows, Lombard Street. The principal monuments are the Monument and the church of St. Magnus the Martyr.

Ecclesiastical :—

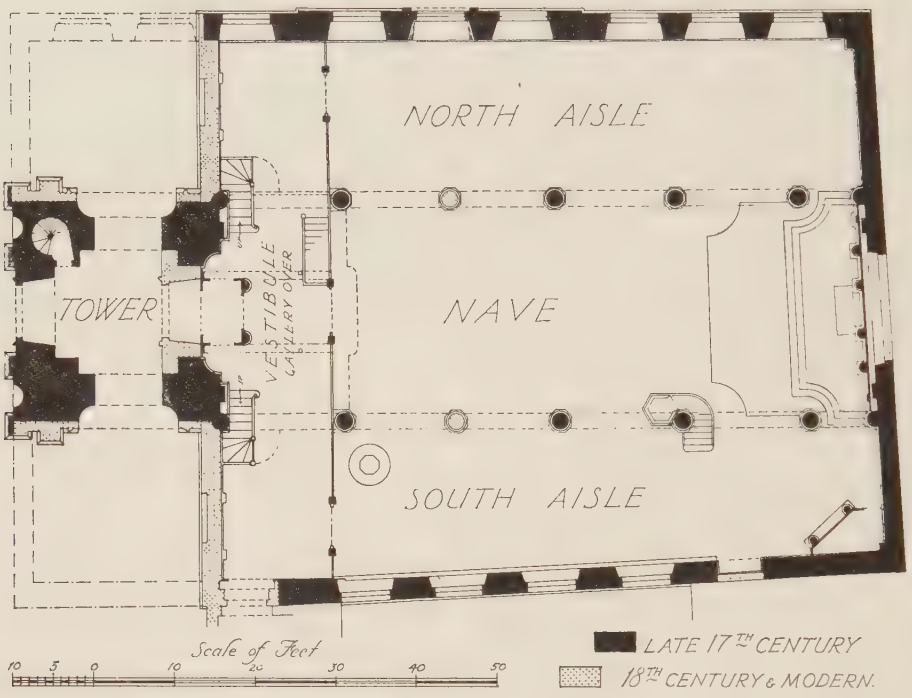
(1) Parish church of St. Magnus the Martyr stands on the S. side of Lower Thames Street, and is a Renaissance building on the Gothic plan and perhaps incorporating some of the N. and S. walls of the mediæval building. The N., S. and W. fronts are faced with Portland stone, as is also the W. tower; the S. front is plastered and the clear-storey rendered in cement; the main roof is covered with slates and the aisle roofs with lead. The old church was destroyed in the Great Fire of 1666 and rebuilt by Sir Christopher Wren in 1671–87, at a cost of £9579 19*s.* 10*d.* The steeple was not finished until 1705, and the roofs were burnt and the church slightly damaged in 1760. In 1762 the aisles were shortened by one bay at the W. end to allow the footpath on the E. side of London Bridge to pass under the tower, and in 1768 the S. Vestry was added. In 1924 the fourth column in each arcade was inserted.

The Tower and Cupola form a unique design among the works of Sir Christopher Wren. Among the fittings the fine organ-case, the reredos and wrought-iron Communion rails are good examples of the work of the period and a pre-Reformation alms-dish and paten, both from St. Michael Crooked Lane, are noteworthy.

Architectural Description—The church is approximately rectangular (80 ft. by 65¾ ft. at the E. and 67 ft. at the W.) with a main body (25¾ ft. wide) and side aisles and a projecting W. tower.

The *E. Elevation* is concealed by buildings except in the middle, where an area formerly gave light to a large round-headed E. window which is now blocked. The *N. Elevation* contains seven windows, of which the 4th to the 6th are included in a façade of very slight projection. All the windows except the 5th are uniform and circular with cherub-head key-stones and moulded architraves; they are included in round-headed panels resembling blocked windows with rectangular panels at the base and a moulded cornice over resting on consoles. The 5th window is also round with a moulded architrave and a carved swag on the wall above. Below it is a round-headed doorway (blocked internally) with a carved escutcheon key-stone and flanked by plain pilasters supporting fluted consoles on which rests a pediment. The wall stands on a moulded plinth and the outer angles, with those of the projecting bay, are rusticated. The parapet is plain with a moulded string-course below it. The clearstorey has four plain oval windows with a blank space at each end of the wall. The *S. Elevation* contains four round-headed windows with moulded architraves. The wall has a moulded plinth and is finished with simple cornice and parapet. The *W. Elevation*—The ends of the side aisles incorporate some of the original material re-used and have each a blocked round-headed window, with moulded architrave, cherub-head key-stone and moulded cornice above resting on consoles. The walls are rusticated at the outer angles and finished with a moulded cornice and a plain blocking course. On this are curved pedestals supporting two carved scrolls, one on either side of the W. wall of the tower. The *Tower* (Plate 3) stands in the centre of the W. front, and is of four stages surmounted by an octagonal cupola. The

CHURCH of St MAGNUS the MARTYR



ground-stage has a round-headed archway in the N. and S. walls with concave external reveals, moulded imposts and modern architrave and key-stone. On the W. side of each doorway are two Ionic pilasters (one at the angle of the tower) with enriched capitals; the inner on each face and part of the angle-pilasters are modern; they support an entablature (with pulvinated frieze), the cornice of which is carried along the W. wall of the aisles. The W. wall forms a tetra-style portico with a restored entablature and pediment resting on four Ionic pilasters; in the centre is a round window with architrave and below it a square-headed doorway with eared achitrave, a frieze enriched with a cherub-head and swags and a cornice on plain brackets. The side bays have each a round-headed niche semi-circular on plan with a rectangular and raised panel above and below it. The second stage stands on a low plinth slightly projecting on N. and S. sides and is capped by a moulded string. In the W. wall is a round window with moulded architrave. The third stage forms architecturally a base to the fourth, having a small plinth and cornice and slightly projecting wide pedestals at the angles. In the W. wall is a segmental-headed window with architrave. The fourth stage or bell-chamber has a round-headed louvered opening in each face with architrave, plain key-stone and a wood mullion. On either side of the windows are coupled Corinthian pilasters resting on the pedestals and supporting a continuous entablature with pulvinated frieze. The parapet is pierced to represent a miniature arcade with solid piers at the angles each supporting a pair of stone vases. The stone cupola is octagonal with a plain base and has a round-headed opening in each face with plain impost-blocks and keys. Below the moulded sills are rectangular sunk panels. At the angles are Corinthian pilasters supporting a continuous entablature recessed back to the face of the wall and a plain stone base to the domed covering. The latter is octagonal with moulded ribs at angles and lead-covered, and has a small segmental-headed light, towards the cardinal points, with a segmental cornice surmounted by a small pine-apple ornament. Above the dome rises a small octagonal lantern with a round-headed opening in each face, panelled pilasters at the angles and an entablature from which rises an octagonal spirelet with slightly concave sides and finished with a ball and vane.

Interior: Flanking the blocked E. window are fluted Ionic pilasters supporting an entablature continued along each side of the body of the church. At the E. end of the S. wall is a blocked doorway, and at the W. end of the same wall a modern doorway. The colonnades dividing the centre and side aisles are irregularly arranged. They are

Effigy (12) of Sir William Pickering, 1574.

Effigies (17) of Sir John Spencer, 1609, and Alice his wife.

BISHOPSGATE: (2) CHURCH OF ST. HELEN.

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Monument (12) of Sir William Pickering, 1574.

BISHOPSGATE: (2) CHURCH OF ST. HELEN.
Monument (17) of Sir John Spencer, 1609, and Alice his wife.

BISHOPSGATE: (8) CHIMNEY PIECE in Bank of Scotland, dated 1633.

FARRINGDON WITHOUT: (15) ST. ANDREW'S COURT HOUSE.
Fireplace, early 17th century

each of six bays, of which the first is half and the third was twice the width of the other three before the insertion of the modern fourth column. The fluted and reeded columns are of the Ionic order, with half-columns as responds; the fourth column on each side is a modern insertion. The columns stand upon octagonal pedestals and they support an entablature and, on the nave side, an attic from which springs the ceiling. The ceilings both of the centre and side aisles are of the 18th century. The ground-stage of the tower has a modern recess in the E. wall, and below it a rebuilt square-headed door with moulded architrave. Between the recess and door-head is a partly modern moulded cornice continued from the imposts of the N. and S. archways, and there is a circular bell-way in the centre. The cúpola is supported internally by four courses of corbelling carried across the angles of the bell-chamber. The circular stairway is in the N.W. angle.

Fittings—All of late 17th-century date unless otherwise described. *Bells:* ten, including seven by Richard Phelps, 1714. *Chests:* in vestibule—(1) of oak, of simple design, inscribed on front "Bridge Ward Within 1674," with original handles at the ends; (2) of oak, leather-covered and studded with nails and dated 1670, original handles, lock-plate and hasp; (3) of oak, with two iron handles at each end, late 17th or early 18th-century. *Clocks:* On W. gallery-front—in centre-panel, (1) with repainted dial encircled by carved frame. On W. tower—(2) projecting from second stage of W. front on curved beam strengthened by long scroll-bracket, with two dials set within shaped ornamental surround with cornice and segmental pediment with cherub-heads above and cartouche below, dated 1709 and given by Sir Charles Duncombe. *Communion Table and Rails.* Table: In S. aisle—with moulded top and massive baluster-shaped legs and moulded rails with intersecting quadrant ends. Rails (Plate 38): of 1683 and of wrought-iron with large panels of scroll-work separated by standards of simpler design, the sides formerly returned against E. wall in re-entrant quadrants, but rails now moved forward. *Doorcases and Doors.* Doorcases: In S. aisle near E. end, not *in situ*—with two attached and fluted Corinthian columns supporting enriched entablature with cornice projecting in centre and surmounted by segmental pediment; top member of door-architrave shouldered and carried up to form panel between head of doorway and pediment and enclosing carved swag with scallop above and richly carved scrolls at sides; whole now forming reredos (Plate 67). To lobby at W. end of nave, with middle door flanked by attached and fluted Corinthian columns supporting entablature; middle door in two leaves each of three raised panels, with central panel elliptical and glazed; side doors single and each of six panels surrounded by simple architraves surmounted by rectangular panel. Doors: to blocked N. doorway, in two leaves each of two panels, with round panelled tympanum. Between nave and vestibule, three, each in two leaves with raised lower panel and upper part in six glazed divisions. In N. and S. vestibules—fixed against W. wall and flanked by fluted Corinthian pilasters supporting enriched entablatures, two, each of two leaves with four raised panels. *Font:* of white marble with octagonal bowl of ogee section with upper part moulded and lower part gadrooned, given in 1683; stem of four moulded consoles with moulded fronts and moulded plinths and supporting pseudo-Corinthian caps; base of two circular steps inlaid with two interlacing squares of coloured marble, stem and base 18th-century or modern. *Font-cover:* of oak, with octagonal base surmounted by four-sided superstructure with double recessed angles and raised panels on each face with simple cornice and segmental pediment; in front of each face, small vase with flowers carved in high relief; upper part rises in ogee section with moulded angles and surmounted by cherub-heads and dove with spread wings. *Gallery:* over W. end of nave, partly carried on two wrought-iron piers with pierced ornamental sides and Corinthian capitals supporting moulded wooden beams; front with raised panels, moulded plinth and capping and divided into bays by panelled pilasters; middle portion to nave projects with quadrant-angles with carved panel surrounding clock and carved flanking pilasters, early 18th-century. *Monuments* and *Floor-slabs.* Monuments: In N. aisle—on E. wall (1) to Thomas Collett, 1703, and Sarah (Howland) his wife, 1714, cartouche with drapery and cherubs surmounted by canopy and having gadrooned shelf. In S. aisle—on E. wall, (2) to Robert Dickins, 1705–6, draped cartouche (Plate 26) with cherub-heads and cartouche-of-arms. Floor-slabs: In nave—(1) to John Stint, 1709, from St. Michael Crooked Lane; (2) to Benjamin Henshawe, 1687–8, and Martha his wife, 1697; (3) to Henry Amy, 1687, and Richard his son. In N. aisle—(4) to John Ward, 1714; (5) to Benjamin Biddle, 1690; (6) to M . . . wife of . . ., 1692; (7) to Jacob Babington, 1708, and Margaret his wife, 1710. *Organ* and *Organ-case* (Plates 82, 28): Organ, built by Jordan in 1712, includes the earliest 'swell-organ.' Organ-case, of oak, lower part with raised panels surmounted by entablature with pulvinated frieze and moulded cornice, both carved with pierced acanthus-leaf enrichment and having scallop-shells and palm-leaves at either end and two cherub-heads in middle; upper part in two bays with three projecting towers of pipes surmounted by carved acanthus leaves and continuous entablature, recessed over bays and having carved acanthus-

leaf cornice and broken pediment; over middle of organ, secondary pediment in double-ogee form, carried on pilasters, carved with swags, enclosing pipes and broken in centre by a small pedestal surmounted by crown; bays between 'towers' each divided horizontally into two by a string-moulding; lower part filled with panels richly carved with musical instruments, flowers, etc.; upper part with arched opening with moulded imposts, with pierced carving running up to the main entablature and carved cherub-heads in spandrels; in openings, ranges of pipes with pierced carving below. *Paintings* (*see* Reredos). *Panelling:* round walls of church in three heights with raised panels; on W. wall, in two heights with panelled dado and enriched cornice. *Paving:* At E. end and within communion rails—of black and white marble squares, set diagonally. *Plate* (Plate 30): includes two cups of different size, both of 1560; secular standing-cup (Plate 29) of 1590 and of pear-shape, called the Falstaff Cup and given by Francis Wythers; one flagon of 1654 dated 1678; one flagon of 1641 dated 1678; four patens of 1653; one pre-Reformation paten of *c.* 1500; one similar paten of 1625 and an alms-dish of 1524 with four heads in medallions on the rim and a figure of St. Michael in the middle; the two patens last mentioned and the alms-dish formerly belonged to St. Michael Crooked Lane, and the two flagons to St. Margaret, New Fish Street. *Pulpit* (Plate 78): hexagonal, painted, with carved angles, enriched capping and base and raised panels on five sides with carved border; segmental panels below, three containing wreath and swag and two panels containing wreaths held by half-cherubs growing out of carved scrolls; lower part of pulpit of ogee-section with carved ribs on angles supported on hexagonal stem with moulded cap; stairs later, except upper part with carved cut string. Sounding-board: hexagonal with entablature round sides and enriched cornice having projecting angles and carried down in a segmental curve between the angles; on cornice, carved scallop-shells and swags with vases at the angles; underside with central inlaid star-pattern and border of panels; carving partly restored and standard modern. *Reredos:* occupying full width of sacrarium, of oak divided into five bays by attached fluted Corinthian columns with pilasters at either end; columns and pilasters stand on panelled pedestals connected by panelled dado, and support entablature with segmental pediment over middle bay, slightly recessed in centre with 'Pelican in her Piety' carved in the tympanum; in lower part of each bay above dado, carved panel; above, in middle bay two round-headed panels separated by festoon and containing the Decalogue; in two adjoining bays, rectangular panels containing paintings of Moses and Aaron; in two outer bays, rectangular panels containing Creed and Lord's Prayer and surmounted by smaller panels carved with swags and wreaths; above main cornice, a panelled attic, enriched capping and panelled pilasters above columns; three middle panels carved and middle bay surmounted by large panel flanked by carved pilasters with enriched capping and supporting pediment with enriched mouldings; in middle of panel, circular frame with enriched mouldings enclosing painting of Holy Dove in glory surrounded by cherubs; below painting, carved open book and remainder of panel filled with carved scroll-work; end pilasters of attic support large carved figure of seated angel holding palm-branch; the panels above second bays of attic, curved brackets, Holy Dove, vases and Rood are modern. In N. aisle—modern reredos, incorporating some carved brackets and other wood-work from the church and secular buildings. *Screen:* across W. end of nave, enclosing vestibules, with central doorway flanked by fluted Corinthian pilasters on E. side and Doric pilasters on W.; lower part of screen towards nave panelled in three heights with raised mouldings and panels; on side towards vestibule, in four heights, the uppermost carved; upper part glazed in octagonal, lozenge and triangular-shaped divisions; side screens towards aisles panelled in five heights, the three lower with raised mouldings; doorways flanked by Doric pilasters. *Seating:* six benches with turned legs, moulded edge to seat and plain stretchers. *Sword-rest* (Plate 44): In nave—on second column on N. side, of 1708 and of wrought-iron, with crowned cypher of Queen Anne and modern shields. *Miscellanea:* Benefactors' Tablets. In S. aisle—on screen, (1) of two large panels (Plate 45) flanked by festoons depending from cherub-heads, with cornice and broken segmental pediment above containing a cartouche with painting of Charity with three infants, late 17th-century; (2) tablet with moulded frame having shouldered and segmental top, 18th-century, from St. Michael Crooked Lane. On gallery-front—four iron standards in the form of Corinthian columns, two supporting mitres and two the crowned monogram A.R., early 18th-century.

Condition—Good.

Secular :—

(2) THE MONUMENT stands on the W. side of Monument Square on the E. side of Fish Street Hill, about 170 yards N.E. of the N. approach to London Bridge. It is of Portland stone and the ball-shaped finial is of copper gilt. Built to commemorate the Great Fire of 1666, the work was begun in 1671 and completed in 1677 from the designs of Sir Christopher Wren; later restorations include that of the year 1834 and another of 1888; the iron cage enclosing the gallery was added in 1842.

The Monument (Plate 81) consists of a base 28 ft. square, surmounted by a pedestal about 21 ft. square and a fluted Doric column 120 ft. high. The top of the capital is utilised as a gallery, and above is a drum supporting a shaped vase crowned by a flaming ball. In the E. side of the plinth is a square-headed doorway giving entrance to the interior. The pedestal has a moulded base and cornice, both with enriched members, and on each side a sunk panel with carved acanthus-leaf mouldings. On the W. panel (Plate 81) is carved an allegorical relief by Caius Gabriel Cibber representing King Charles II. with the Duke of York bestowing protection on the stricken city and giving encouragement to the rebuilding. The King and his brother are both in Roman costume, the former crowned with a laurel-wreath and holding a baton, the Duke wears a helmet and holds a garland; the attendant figures include Science, Architecture, Liberty, Justice and Fortitude, and the City is represented by a female figure with dishevelled hair and a sword in her left hand, and attended by figures of Time, etc. Peace and Plenty are represented sitting in the clouds above; in the ruins beneath the figure of London is a dragon supporting the City arms, and below the steps on which the King stands is a figure, probably representing Envy; the background on the N. has burning houses and on the S. is the rebuilding of the City. The three other panels have incised Latin inscriptions in Roman capitals. That on the N. panel gives an account of the fire, records the amount of damage done and the height of the Monument, 202 ft., being the distance E. at which the conflagration broke out; the inscription on the S. panel records the actions taken by the King and Parliament for the rebuilding of the City and erection of the Monument; and the inscription on the E. panel gives the dates of the building of the Monument and the names of the Lord Mayors during whose terms of office it was erected; above the inscription on the E. panel is an oval window surrounded by a carved wreath with ribbons above. At the base of the column, above the cornice to the pedestal, on each side, is a carved garland, with, at each corner, a carved dragon, the work of Edward Pierce, junior; in the middle of the garland on the W. side is a shield of the Stuart arms surmounted by a state hat and with trophies at the sides: on the N. side is a shield of the City arms, on the S. side a scroll and on the E. side a shield of the City arms with a flaming ball above. In the central fillet on each side of the column at regular intervals in its height are narrow slit lights to the internal staircase. The band above the necking of the capital is carved with fire-balls and thunderbolts, and the ovals below the abacus with egg-and-dart enrichment. Above the abacus is a plain wrought-iron railing and an iron cage enclosing the gallery which is entered from the E. side of the drum supporting the crowning vase, through a square-headed doorway. The drum has a moulded base and cornice, the middle member of the vase is enriched with a copper-gilt band of ornament; from the copper-gilt ball-finial project a number of spikes, simulating a ball of fire. Inside the structure a spiral staircase rises round an open well from the entrance-lobby to the top of the column; the steps are of black marble. In the lower part of the walls, at intervals round the staircase, are round-headed niches.

Condition—Good.

(3) Fishmongers' Hall stands on the W. side of Adelaide Place and is a modern building. It contains one of the eight remaining funeral-palls belonging to the city companies. This example is about 12 ft. long with flaps to the sides and ends; the embroidered arms and supporters of the company are twice repeated on each side, and between them is St. Peter receiving the keys; at each end is St. Peter enthroned, with keys and triple crown. The arms did not come into use before 1536, which is the approximate date of the pall.

(4) House (Nos. 18 and 19), on the W. side of Fish Street Hill, 25 yards S.W. of (2), is of four storeys with attics; the walls are of brick and the roofs are covered with slates. It was built late in the 17th century, but has been refronted in 18th-century and modern times. Inside the building, No. 19 has an original staircase (Plate 41) from the first floor upwards; it has turned balusters, straight strings and square newels with ball terminals and moulded pendants. In the attic-storey of No. 18 is an original battened door.

Condition—Fairly good.

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8. BROAD STREET WARD.

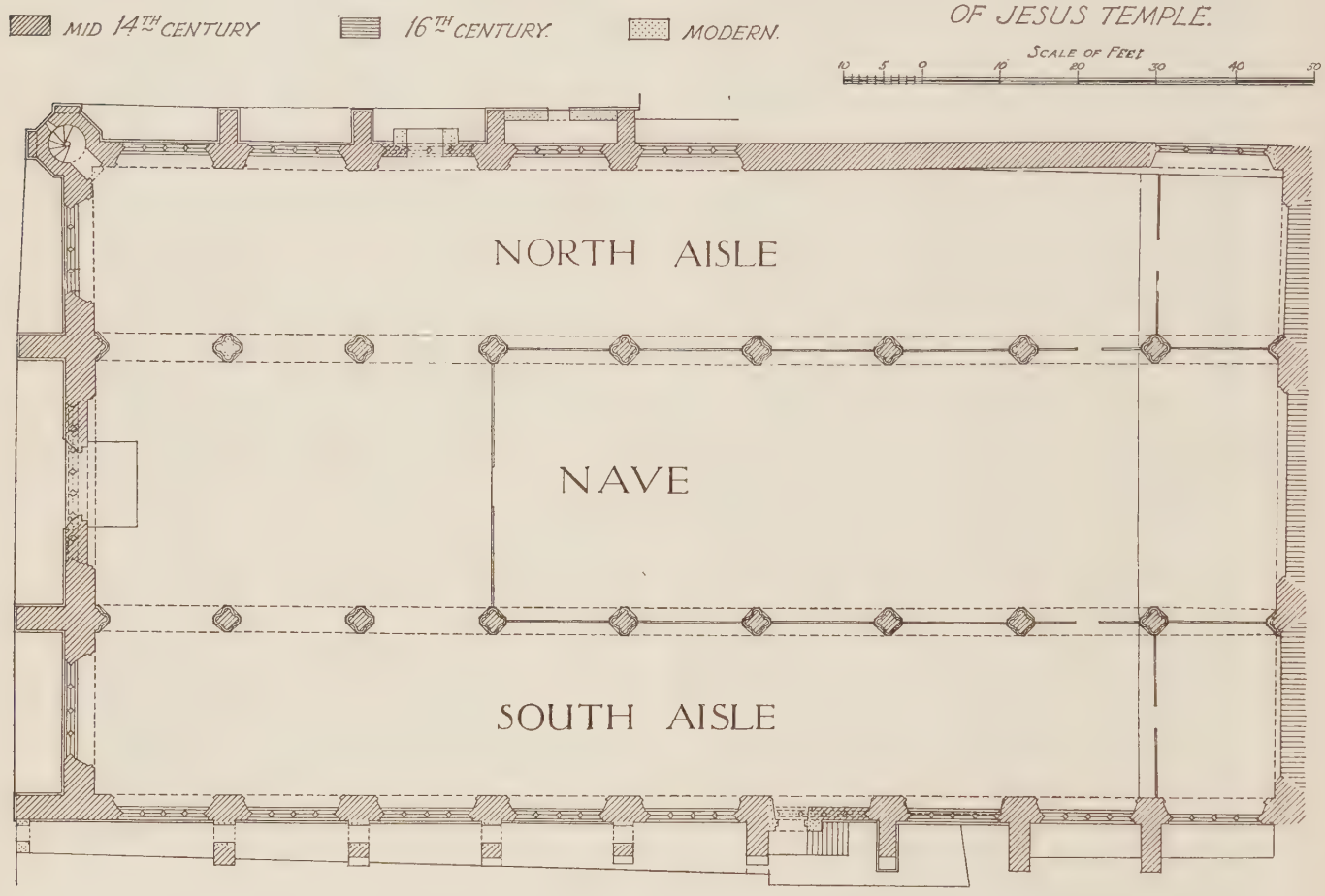
Broad Street Ward includes the parishes of All Hallows London Wall, St. Peter le Poor, St. Benet Fink, St. Bartholomew Exchange, and parts of the parishes of St. Martin Outwich, St. Christopher le Stocks, and St. Margaret Lothbury. The principal monuments are the Dutch Church Austin Friars and the Merchant Taylors' Hall. The N. walls of All Hallows church and churchyard incorporate parts of the Roman town-wall and a bastion (*see* London, Vol. III, pp. 86 and 103).

Ecclesiastical:—

(1) Parish Church of All Hallows, on the N. side of London Wall, was rebuilt in 1765–67, on the site of the original church. The N. wall and vestry stand on the base of the Roman city wall and a bastion. There is some rubble walling in

CHURCH OF THE AUSTIN FRIARS

NOW THE DUTCH CHURCH OF JESUS TEMPLE.



the S.W. angle of the crypt, which may be earlier than the existing building. The church contains, from the former building, the following :—

Fittings—*Chest :* In vestry—of iron with bands, lock, two hasps and staples, handles at ends, early 17th-century. *Font* (Plate 9) : octagonal white marble bowl, with flutings, foliage, cherub-heads and cartouches, one with a shield-of-arms—*a cross ermine between four stags*, shaft modern, said to have come from St. Paul's Cathedral, late 17th-century. *Monuments* and *Floor-slab*. Monuments : In nave—on N. wall, (1) to Joan (Cotton) widow of John Wood and wife of John Bence, 1684, marble cartouche with scrolls, cherub-heads, winged skull and shield-of arms ; on S. wall, (2) to Edmund Hammond, 1642, marble tablet with enriched border and cartouche-of-arms. In passage leading down from apse—(3) to Stephen Monilace, 1687, curved tablet with pediment. A monument to Dominic van Heila, 1608, formerly in this church, is now in the church of Castle Hedingham, Essex. Floor-slab : In crypt—to John Webb, 1702.

(2) Dutch Church or Jesus Temple, formerly the preaching nave of the conventual church of the Austin Friars, stands on the E. side of Austin Friars, Old Broad Street. It is built of rag-stone and chalk, with dressings of Reigate stone, and the roof is slated. The Priory of Austin Friars was founded by Humphrey Bohun in 1253, but the church was entirely rebuilt a century later (1354), which is the date of the existing *Nave* and *Aisles*. In 1362 the steeple was ruined by a storm and shortly after rebuilt, the operations probably including the reconstruction of the existing arch at the E. end. The priory was dissolved in 1538, and in 1550 the existing portion of the building was granted to the Protestant refugees from the Low Countries ; the quire, and " cross-aisle " and steeple were then secularised and were gradually demolished, the domestic buildings, which lay to the N., being also pulled down. The church was gutted by fire in 1862 and completely restored in 1863–5. Various remains of the destroyed portions of the church and buildings have been uncovered in recent years, but not preserved.

CRIPPLEGATE WITHIN: (2) CHURCH OF ST. MARY ALDERMANBURY, 1670–86.
Interior, looking E.

BREAD STREET: (1) CHURCH OF ST. MILDRED, 1681–87.
Interior, looking E.

BREAD STREET: (1) CHURCH OF ST. MILDRED, BREAD STREET.

BRIDGE WITHIN: (1) CHURCH OF ST. MAGNUS THE MARTYR.

CANDLEWICK: (1) CHURCH OF ST. CLEMENT, EASTCHEAP.

CANDLEWICK: (2) CHURCH OF ST. MARY ABCHURCH.
Late 17th-century.

BISHOPSGATE: (2) CHURCH OF ST. HELEN.
Early 17th-century.

FARRINGDON WITHIN: (4) CHURCH OF ST. VEDAST.
Late 17th-century.

FARRINGDON WITHIN: (1) CHRIST CHURCH NEWGATE STREET.
On E. wall.

BREAD STREET: (1) ST. MILDRED BREAD STREET.

The building is the largest example of a Preaching Nave of the Mendicant Orders now remaining in this country.

Architectural Description—The *Nave* (main span 153 ft. by 31¼ ft.) has, in the E. wall, an acutely pointed arch, probably of the late 14th century, now blocked but formerly opening into the "cross-aisle" or space under the steeple; above the arch the masonry is laid radially. The N. and S. arcades (Plate 51) are uniform and of nine bays each; the piers consist of four circular engaged shafts separated by hollow-chamfers and having moulded capitals and bases, they support moulded two-centred arches; the responds are half sections of piers; both arcades are much restored, and the eighth pier on the N. is entirely modern. In the W. wall (Plate 217) is a modern doorway, representing an ancient feature, and above it a large seven-light window with a traceried, two-centred head all restored on 14th-century lines. Externally the wall is ornamented with bands of knapped flints. The *N. Aisle* (21 ft. wide) has a blocked 14th-century arch in the E. wall, two-centred and having responds similar to the nave-arcades. In the N. wall are six windows, the first a modern four-light window in the E. bay, placed high in the wall and probably representing an ancient opening; the other five windows are uniform and occupy the five western bays, they are each of four lights with a traceried two-centred head, moulded external label and chamfered internal jambs carried down and stop-chamfered above the pavement; all are modern restorations on 14th-century lines, and under the fourth window is a modern doorway. In the N.W. angle of the aisle is a much-restored doorway, giving access to a circular stairway carried up, within an octagonal turret, to the leads. In the W. wall is a four-light window uniform with those in the N. wall, and below it are traces of a rough blocked archway. The *S. Aisle* (21 ft. wide) has a blocked archway in the E. wall uniform with that in the N. aisle, and in the S. wall are nine windows uniform with the last five in the N. wall except that those in the first, third and fourth bays are cut short; below the second window is a modern doorway; below the third window is an early 16th-century moulded segmental arch, now blocked but formerly opening into a chapel, the foundations of the S. wall of which have been discovered; on its inner face are traces of the mortices of an iron grate; below the fourth window is a modern doorway, formerly opening into a S. porch now destroyed. The S. wall has external bands of knapped flints, but these are now concealed; the wall of the three last bays stands on rough chalk foundation-arches, exposed to view in 1910 but not now visible. In the W. wall is a four-light window uniform with those on the S.

The *Roofs* are all modern.

The *domestic buildings* of the priory are completely destroyed, but the lines of the cloister are preserved in Austin Friars Square, and in 1896 a 14th-century arch, part of the W. alley, was discovered under No. 10 Austin Friars and then destroyed.

Fittings—*Altar:* In N. aisle—portion of slab with two consecration-crosses. *Brass* and *Indents.* Brass: In S. aisle—to John van Rooyen, 1686–7, square plate with inscription, coffin and wreath. Indents: In nave—on second N. pier, (1) kneeling figure, foot and scroll-inscription and four shields and a Trinity, late 15th-century; (2) lower part of figure, inscription and shield; (3) marginal inscription; (4) civilian with foot-inscription; (5) slab turned, floriated cross and marginal inscription; (6) slab turned, civilian with foot-inscription and roundels; (7) square plate; (8) civilian with two shields, marginal inscription and roundels at angles; (9) shield and inscription; (10) fragment only with two shields; (11) fragment only with figure and two shields, slab re-used and inscribed I.P. 1698; (12) upper part only, civilian and wife with scrolls, two shields, marginal inscription and roundels, late 15th-century; (13) half-figure and inscription, late 15th-century. In N. aisle—(14) plate, two shields, skull and cross-bones, 17th-century; (15) man and wife, foot-inscription and shield, 15th-century; (16) slab turned, civilian with foot-inscription. In S. aisle—(17) slab turned, shield and inscription; (18) two plates, shield in wreath and marginal inscription, 17th-century; (19) priest with Trinity over, foot-inscription and roundels; (20) two plates, two shields and marginal inscription; (21) upper part only, shield in wreath, Trinity, marginal inscription and roundels; (22) shield and inscription; (23) slab turned, shield and inscription; (24) civilian with two shields, foot and marginal inscriptions; (25) civilian with three wives in butterfly head-dress, under a four-arched canopy, 13 children, six shields hung in canopy, foot and marginal inscriptions, *c.* 1470–80; (26) large plate with canopy, two figures, four shields, foot and marginal inscriptions and roundels; (27) two shields in wreaths, inscription and marginal inscription with roundels; (28) three shields and inscription; (29) three shields and inscription; (30) two shields and inscription; (31) kneeling civilian and wife, with scrolls, two groups of children, Trinity, four shields and foot-inscription; (32) shield, plate and inscription; (33) priest with four shields and foot-inscription; (34) slab turned, bracket, much defaced; (35) upper part only, armed figure, lady and two shields, *c.* 1500; (36) two shields and inscription; (37) large figure of civilian, three shields and foot-inscription; (38) slab turned, two shields and inscription; (39) one shield and inscription; (40) shield and inscription, partly covered by steps. *Chest:* In N. aisle—iron bound, with two padlocks, late

17th-century. *Cupboard:* In vestry—made up with 17th-century panelling, etc. *Glass:* In N. aisle—E. window, N. wall, two ribbands inscribed " Temple of the (our) Lord Jesus " and six quarries inscribed IHS, 16th-century. In S. aisle—E. window, S. wall, two inscriptions " Jesus Teple " and cartouches, one dated 1550. *Library:* In strong room in N. aisle, printed and manuscript matter including 26 volumes of correspondence with letters from William the Silent, Albrecht Dürer, Hoefnagel and others. *Monument* and *Floor-slabs* —Monument: In N. aisle—on N. wall, to Margaret Laurencia (Huyssen) wife of Col. Henry Cornwall, 1692, large tablet (Plate 27) with Composite side columns, cornice, broken segmental pediment, achievement and ten small shields-of-arms. Floor-slabs: In nave—(1) to Deborah Delme, 1706, and John Delme, 1711, and others of later date; (2) to Josyna Shapelinck, 1689–90, and Anna (Shapelinck) wife of John Ellsworth, 1700; (3) to Theodore Cock, 1697, and John Cock, 1706; (4) to P.B., 1692; (5) to I.P., 1698, *see also* Indent (11); (6) to William van den Berghe, 1704; (7) to Isaac Vinck, 1702, with shield-of-arms; (8) to Daniel Noortwych, 1704–5, Jean Noortwych, 1707, and Elizabeth Noortwych, 1714, with achievement-of-arms; (9) to Anna Rees, wife of Gerard Maes-acker, 1706–7, and her daughter Gertrude van Dene, 1699, with achievement-of-arms; (10) to Henry Bustyn, 1714, and Adriaen van Helsdingen, 1701; (11) to Thomas Viroot, 1704, and John Westhuys, 1710, with shield-of-arms; (12) to Albert Löning, 1709, with shield-of-arms. In N. aisle—(13) to Katherina, 1676, and Elizabeth Otgher, 1686, also to Elizabeth, 1701, Alice, 1704–5, Justus, 1711, and Abraham Otgher, 1714; (14) to Johan, 1673–4, and Gerard van Heythuysen, 1692–3, Anna his widow, 1704, John their son, 1697, and Delme van Heythuysen, 1701; (15) to Marinus van Vryberge, 1711, with shield-of-arms; (16) to Catherine (Paus) wife of Dirck Decker, 1708; (17) to Janettie, wife of Otto van Kesteren, 1711; (18) to Peter Kesteren, 1686. *Plate* (Plate 32): includes large alms-dish of 1625 with merchant's mark in middle and Dutch inscription with date of gift 1639; two flagons of 1635, with spout, handle and foot, one given by Joas Godschalck, sen., 1635, with achievement-of-arms, the other by William Kint, 1613, with shield-of-arms; two large stand-patens of 1635, one with an achievement-of-arms, the other given by Cornelius Godfrey, 1635, with merchant's mark; four straight-sided cups with covers of 1669, given by Jan van Pieren in 1670; the plate kept in a 17th-century leather-bound chest with ornament in nail-heads and other metal-work. *Stoup:* Outside W. doorway—double, with plain pointed heads, 14th-century, but all restored. *Sundial:* On parapet of S. aisle wall—square, probably late 17th-century.

Condition—Good.

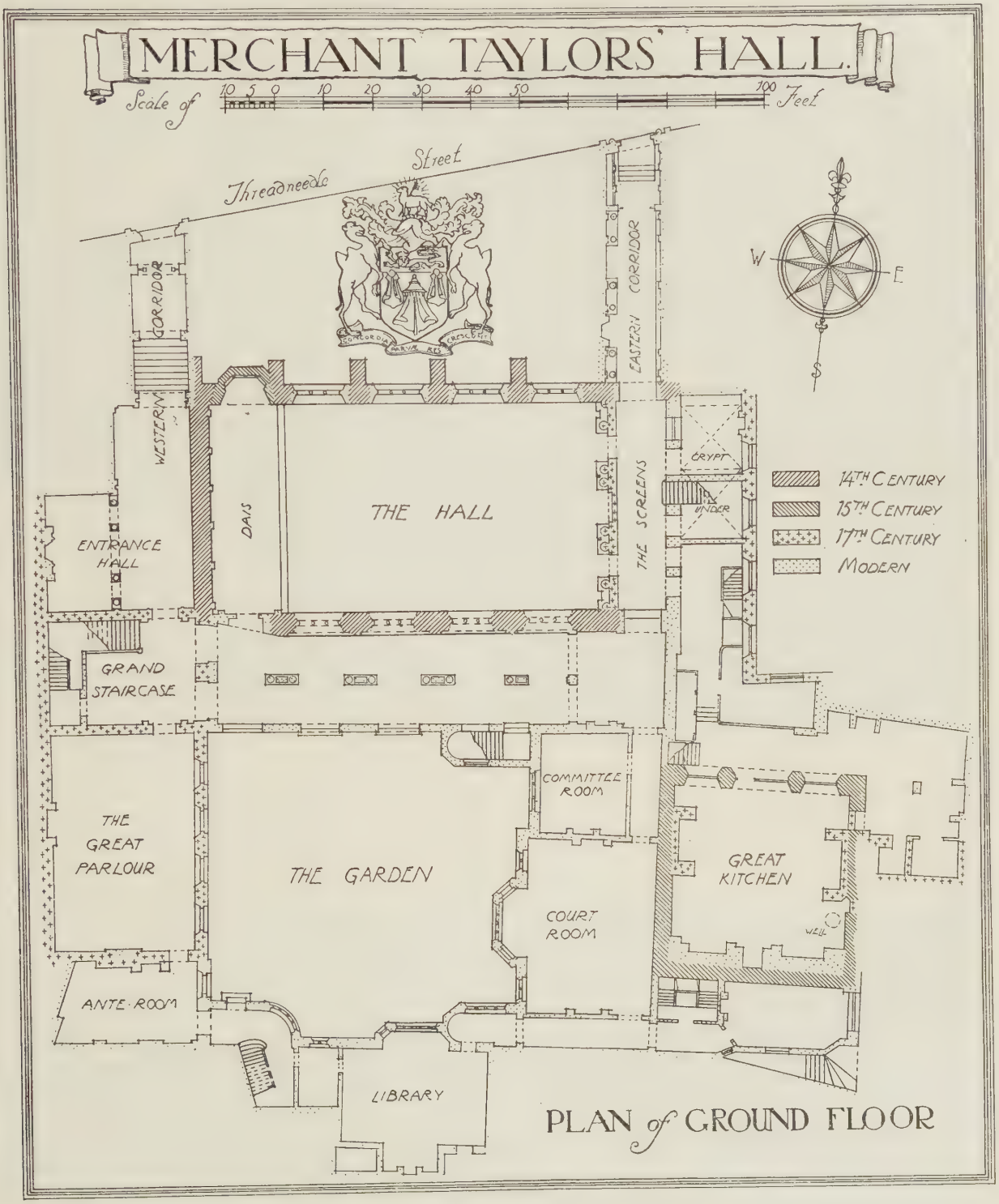
Secular :—

(3) The Royal Exchange (Parish of St. Bartholomew Exchange) stands between Threadneedle Street and Cornhill. It is a modern building, but contains a relaid pavement of Turkish Hone stone from the original building of Sir Thomas Gresham.

(4) Merchant Taylors' Hall (Parishes of St. Martin Outwich, St. Peter Cornhill and St. Benet Fink) stands on the S. side of Threadneedle Street between that street and Cornhill, is of one storey to the Hall and two to the 17th-century building. The walls of the hall, kitchen and crypt are of ragstone and chalk with Reigate and Portland-stone dressings, and the walls of the Great Parlour or Court Dining-room block are of brick; the roofs are covered with slates and lead. The Hall was begun soon after the site was purchased in 1347, and the crypt was probably added *c.* 1375. There is documentary evidence of the existence of a chapel above the crypt, late in the 14th century. Early in the 15th century, probably *c.* 1425–35, the kitchen was partly or wholly rebuilt on the site of the former kitchen. About the middle of the 15th century the 'buffet' was added on the N. side of the hall. The buildings were considerably damaged but not destroyed in the Great Fire of 1666; the upper part of the hall-walls with the windows were repaired, the roof rebuilt, and the exterior was partly refaced in stone, this work being completed about 1673. The Great Parlour block was then added, being finished in 1683, and about the same time the staircase, picture-gallery and some buildings to the E. of the hall were erected and the kitchen repaired. In 1793 the E. wall and the roof of the Hall were entirely rebuilt and the double range of windows, in the N. and S. walls, replaced by the present openings. About the middle of the last century the two entrances from Threadneedle Street, with the modern offices adjoining and several other apartments, were added or altered. The present court room and the rooms adjoining were built in 1878–9 and other minor additions have since been made.

The hall is the largest of those belonging to the city companies, and is of particular interest as being the only one preserving any definite mediæval features. The unusually large kitchen is noteworthy, and the 'buffet' may be compared with that at the Tallow-Chandlers' Hall.

The hall is approached by two modern entrances in Threadneedle Street opposite the E. and W. ends of the Hall respectively. The *Hall* stands E. and W. with various apartments to the E., under part of which is the *Crypt* and with the *Picture Gallery* at the W. end on the first floor. To the S.E. of the hall is the *Kitchen* connected to it by a long passage, and to the S.W. of the hall is the *Great Parlour* and *Drawing Room* over it with the


MERCHANT TAYLORS' HALL.
Scale of 10 5 0 10 20 30 40 50 100 Feet
Threadneedle Street
CORRIDOR
WESTERN
DAIS
THE HALL
EASTERN CORRIDOR
THE SCREENS
CRYPT
UNDER
ENTRANCE HALL
GRAND STAIRCASE
COMMITTEE ROOM
THE GREAT PARLOUR
THE GARDEN
COURT ROOM
GREAT KITCHEN
WELL
ANTE-ROOM
LIBRARY
W
E
S
14TH CENTURY
15TH CENTURY
17TH CENTURY
MODERN
PLAN of GROUND FLOOR

Great Staircase interposed. Between the Kitchen and great parlour is a small garden now surrounded on the E., N. and S. by modern buildings.

The *N. Elevation* of the Hall is divided in five bays by buttresses. The wall is cement-rendered in the upper part and rests on rough foundation-arches of chalk and rag-stone, exposed during 1910 and now again concealed. Similar foundation-arches have recently been exposed at the E. end. In the first four bays of the N. wall are modern Gothic windows, and in the fifth is a semi-octagonal projecting 'buffet' of the 15th century with the upper part restored.

The *S. Elevation* of the Hall has the lower part of the wall concealed by modern buildings; the upper part with the buttresses has been refaced in Portland stone; it contains four modern windows similar to those on the N. At the W. end is a moulded and four-centred arch, now blocked but formerly opening into the 'oriel.'

The *E. Elevation* of the Great Parlour block is faced with red brick, the two storeys being divided by a Portland-stone string-course. Each storey has four windows with flush frames and square rubbed-brick heads. The E. side of the staircase-wing has rusticated stone angles and windows with flush frames at the first-floor level.

The outside of the Kitchen is largely obscured by modern buildings, but on the N. side are three segmental-headed, late 17th-century windows of two lights with solid frames and transoms and leaded glazing. In the S. and W. walls are blocked early 15th-century windows with four-centred heads, set high in the wall; the W. window has two pointed lights with a plain spandrel. The kitchen was evidently once covered with an octagonal pyramidal roof of timber, some of the moulded corbels supporting the principals still remaining on the inside of the walls. The angles of the octagon were supported by deep external buttresses, the bases of two of which were discovered in 1878 against the S. and W. walls. A continuous chamfered external plinth was found at the same time, but is not now visible.

Interior:—The *Hall* (93½ ft. by 43½ ft.) has a semi-octagonal 'buffet' for the display of plate, projecting to the N. of the Dais end; the outer walls are restored, but the splayed jambs are of mid 15th-century date with the moulded four-centred arch springing from restored corbels. It is roofed with a diminutive fan-vault with cusped cells, of which the outer half is modern restoration. The Screen (Plate 86) at the E. end is divided into three bays by coupled Ionic columns, fluted and raised on pedestals and supporting an enriched entablature with a frieze of bay-leaves and a cartouche of the arms of Sir Thomas White; in the centre bay is a keyed blank arch, and in the side bays are square-headed doorways surmounted by pediments and carved swags and pendants; on the N. over-door are the arms of John Foster, master, with his name and those of the four wardens for 1672–73; on the S. over-door are the arms of Sir Wm. Prichard, master, with his name and those of the wardens for 1673–74. At either end of the screen are niches with shell-heads containing carved oak figures of Justice and a woman bearing a palm and scroll; above them are panels with drapery. The old stone floor of the Hall remains, about 2½ ft. below the existing wooden floor. The *Crypt* (Plate 84) lies under some modern rooms to the E. of the Hall. It formerly consisted of three bays but, since 1853, only two and a portion of the third remain standing. The walls and vault are mainly of chalk with Reigate-stone dressings; the vault is quadripartite with deep hollow-chamfered ribs springing from moulded and sculptured corbels against the side walls; four of these are now exposed to view and bear on the W. a winged beast and a grotesque face, and on the E. the head and shoulders of a man and a bat. The S. springers of the third bay of the crypt still remain, and it is probable that the Merchant Taylors' Chapel stood immediately over it. At the S. end is part of a doorway with chamfered jamb and two-centred head.

The *Kitchen* (37½ ft. square) was built *c.* 1425–32 and is entered by three four-centred arches in the N. wall. They are moulded on the N. face in two orders with restored and double-chamfered jambs and piers and segmental-pointed rear arches. In the E. wall is a blocked doorway with chamfered jambs, two-centred head and a segmental-pointed rear arch; further S. is a recess in the wall with a pointed head, and in it is a stone-steyned well; a brick trough or cistern was found, under the floor, to the S. of it. A doorway of doubtful date was uncovered in the W. wall in 1873, but is not now visible. The two great brick fireplaces against the E. and W. walls are of late 17th-century date, and between them are two wood strainers with curved struts apparently of the same period. The *Great Parlour* had originally three windows in the W. wall and a fireplace in the S. wall, but these are now blocked. The door from the great staircase at the N. end has an enriched pediment above it with the inscription —"The wainscotting of this parlour and mantel-piece etc. is the gift of Mr. Edward Clarke and Mr. Michael Rolls two of the assistants of this Society Ano. 1683." A sham door with similar ornament and inscription is placed further W. in the same wall; the doors are bolection-moulded, of ten panels and two folds. The walls are panelled to the ceiling, two panels in the height, with a dado-rail and finished with an enriched cornice; near the middle of the W. and S. walls are panels ornamented with carved festoons. In the modern fireplace is a late 17th-century iron fireback bearing the

From the W.

Sculptured panel on W. face.

BRIDGE: (2) THE MONUMENT, 1671–77.

PLATE 81.

LANGBOURN: (1) CHURCH OF ALL HALLOWS, LOMBARD STREET.

Organ and case, 1701.

BRIDGE WITHIN: (1) CHURCH OF ST. MAGNUS THE MARTYR.

Organ and case, 1712.

CANDLEWICK: (1) CHURCH OF ST. CLEMENT EASTCHEAP.
Overmantel in vestry, late 17th-century.

CORNHILL: (1) CHURCH OF ST. MICHAEL.
Fireplace in vestry, late 17th-century.

BROAD STREET: (4) MERCHANT TAYLORS' HALL.
The Crypt, *c.* 1375.

arms of the company. The *Great Staircase* (Plate 165) has a square well; the heavy moulded rail is carried over the square newels and rests on turned and carved balusters; the continuous string is moulded and enriched. The walls are covered to the full height with 18th-century panelling, finished with an enriched cornice. At the ground-floor level are two doorways on the N. and S. leading to the W. Corridor and the Court Dining-room, surmounted by carved escutcheons bearing the arms of Clarke and Rolls and flanked by fluted Ionic pilasters. On the first landing are two 18th-century doorways opening to the Picture Gallery and Drawing-room and flanked by Corinthian fluted pilasters, but with no shields-of-arms. Preserved on the N. wall is a large piece of late 16th-century tapestry, by Francis Gembels of Brussels, representing a landscape with a large country house and grounds with figures after the manner of Hoefnagel, all within a rich border. The *Drawing Room* is panelled to the ceiling with Composite fluted pilasters at intervals dividing it into bays; it has been re-decorated and it is now difficult to determine the extent of the original work. The *Picture Gallery* has three arches to the Hall on the E. side, lined with modern work but perhaps of 17th-century origin. The walls are covered to the ceiling with 18th-century panelling in deal and finished with an enriched cornice. On either side the fireplace are fluted Composite pilasters. Preserved here are two funeral-palls, the first of 1490–1512 with a brocaded centre and embroidered flaps; the long sides bear the baptism of Our Lord and St. John the Baptist with the inscription "Ecce agnus Dei," twice repeated, angels bearing chargers with the Baptist's head and the inscription "capat (*sic*) johis bapteste i disco," the Agnus Dei and tailors' shears; at the ends are the decollation and entombment of St. John the Baptist. The second pall is of 1520–30 and has a brocaded centre and long embroidered flaps bearing the baptism of our Lord, the old arms of the company twice repeated and the inscription in large letters "Ecce agnus Dei"; at the ends are the decollation of the Baptist and two shields of the same arms.

Condition—Good.

(5) Carpenters' Hall (parish of All Hallows) stands on the S. side of London Wall, at the E. corner of Throgmorton Avenue, and is an entirely modern building. It contains the following fittings from the old Hall:—In the Court Room—surround and overmantel to fireplace (Plate 8); the surround enriched with carved festoon, cornice supported on two carved brackets; overmantel with carved panel and side brackets and flanked by pilasters, with arabesque panels, supporting enriched cornice and pediment, late 17th-century; three old wood panels (Plate 17), one dated 1579 with the name and mark of Thomas Harper, master, and a harp, the second with the arms of the company and the same date, with a strap-work cartouche, and the third with the names of the then wardens; they probably formed part of the wainscoting of the "New Parlour." In the Committee Room—overmantel and surround to fireplace, the former with large panel, bay-leaf border and enriched cornice, the surround with enriched architrave, central panel and enriched cornice, late 17th-century; in windows between this room and the vestibule, shield and panels of glass, made up with modern work as follows:—in window (*a*), achievement of royal Tudor arms, shield and garter modern; shield-of-arms of the company in strap-work frame; eighteen cartouches with the names of various masters and wardens between 1656 and 1673; in window (*b*), two large panels with scrolled borders and the arms of the company and city respectively; twenty cartouches with the names of masters and wardens between 1674 and 1684; in window (*c*), one cartouche with the name of a warden for 1682; all 17th-century except the Tudor royal arms. By the fireplace—two corbels carved with angels holding shields-of arms of the city and company, *c.* 1500. In the office—three tempera paintings (Plate 85) on plaster, from the old Hall, representing (1) King Josiah commanding money to be given to the carpenters for the repair of the temple; king on throne, two gentlemen in attendance; officer with staff and purse in front; man behind latter giving money to three workmen. The inscription (much defaced) runs, "King Josyas comandyd ye hye prest yt ye money wch was . . . hous of ye Lord should be delyvered to ye carpynters wtout any . . ."; (2) Christ in the carpenter's shop; Joseph working with adze; the boy Christ gathering chips into a basket; Mary seated spinning; figure on left in furred gown, ruff and cap, directing Joseph; with the inscription, "Chryst at ye age of xii yeres syttynge amonge the teachers in the temple, his father and his mother were come to seke him, he went wyth them to Nazarethe and was obedyent unto them Lueke ii chapter"; (3) Christ teaching in the synagogue; Christ seated with desk in front, group of men standing in front, one with a book; inscribed "Chryst teachynge in ye synag . . . wysdom is thys, is not thys that carpynters . . ."; mid 16th-century; a fourth painting was destroyed at the rebuilding.

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9. CANDLEWICK WARD.

Candlewick Ward consists of the parish of St. Martin Orgar and parts of the parishes of St. Clement Eastcheap, St. Laurence Pountney, St. Leonard Eastcheap, St. Mary Abchurch and St. Michael Crooked Lane.

The principal monuments are the churches of St. Clement Eastcheap and St. Mary Abchurch.

Ecclesiastical :—

(1) PARISH CHURCH OF ST. CLEMENT EASTCHEAP stands at the S. end and on the E. side of St. Clements Lane. The walls generally are of brick covered with cement, with dressings of Portland stone. The roofs are covered with asphalte. The vestry is of brick. The former church was destroyed in the Great Fire, the present building being erected on its site in 1683–87 from the designs of Sir Christopher Wren at the cost of £4362 3*s.* 4½*d.*; it was re-arranged in 1872, the W. and S. galleries being abolished and seating, etc., altered. In 1925 the roof and ceiling were replaced by a steel roof and a new ceiling, only the oval wreath of flowers, etc,. being reset.

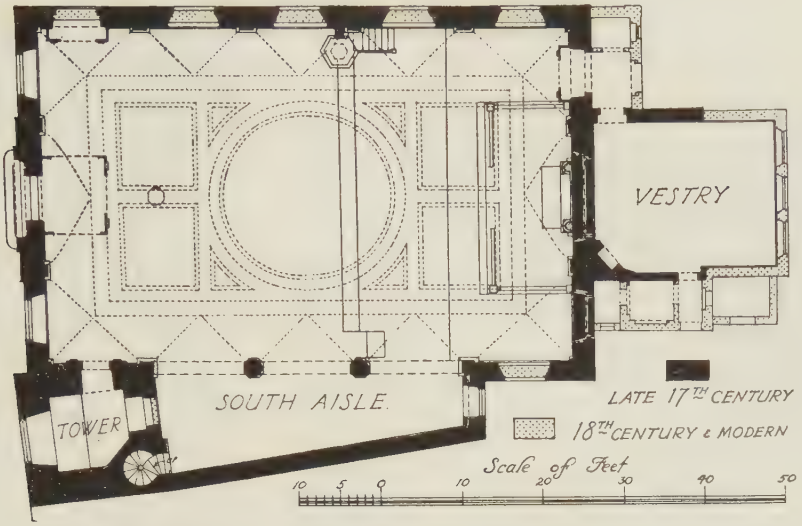
Among the fittings the pulpit and reredos, font-cover and fireplace are good examples of the period.

Architectural Description—The church is built in the Renaissance style and consists of a simple rectangular apartment with a tapering S. Aisle, E. Vestry and S.W. Tower. The walls are finished with a moulded cornice and plain parapet; the E. wall has rusticated quoins and, above the vestry, a central round-headed window, the lower part of which is now blocked and, on either side of the vestry, a smaller round-headed window which is a 19th-century replacement of the former two windows, one above the other, resembling those in the W. wall. Patches in the external cement-dressing show the positions of the former windows. In the lower half of the E. wall of the S. aisle is a segmental-headed window. The N. wall has five blocked round-headed windows with a range of segmental-headed windows above, of which the first and fifth are blocked; below the westernmost window is a blocked doorway with square head, moulded architrave and cornice. The S. wall of the main building has at the E. end two blocked windows similar to those in the corresponding bay in the N. wall, and above the aisle three round-headed windows lighting the clearstorey. The S. wall of the aisle and tower are covered by modern buildings. The W. front of the main building has a projecting plinth and is of three bays; the middle bay projects slightly with rusticated quoins, and over it the main cornice is carried up in a triangular pediment; the central doorway is recessed and has a semi-circular head with moulded architrave, archivolt and imposts and a cherub-head keystone with a cartouche below; above the doorway is a moulded cornice forming the sill of a large round-headed window with moulded and eared architrave terminating in scrolls having a cartouche on the keystone; the side bays have each a plain round-headed window with a similar segmental-headed window above. The S.W. tower has rusticated quoins and is divided externally into three stages by stone bands, and is surmounted by a modillioned cornice and balustraded parapet with moulded base and capping and pedestals at the angles and in the middle of each side. The lowest stage has in the W. wall two windows similar to those in the side bays of the front of the main building adjoining, but the upper window is blocked; the second stage has in the W. wall a circular window with a moulded architrave, and the top stage or bell-chamber has in each wall a square-headed window of two lights with louvred openings and moulded architrave and cornice.

Interior—The body of the church (65¼ ft. by 40¼ ft.) has both the E. and the W. walls divided into three bays by Composite pilasters which stand on panelled plinths and support an architrave continued round the walls and stopped by the splays of the windows. The N. and S. walls are each in five similar bays, but the three middle bays on the S. side form an open colonnade divided from the S. aisle by two Composite columns standing on octagonal plinths. In the N. bay of the E. wall is a square-headed doorway leading into a modern lobby, and in the westernmost bay of the S. wall a doorway into the W. tower. In the S.W. angle of the aisle is a segmental-headed doorway opening into the circular stair-turret of the tower. The ceiling over the body of the church is a modern one modelled on the lines of the original ceiling; it is flat with coved sides groined over the clearstorey windows; the groins rise off small pedestals above the architrave coinciding with pilasters or columns below, and the junction between the cove and flat part of the ceiling is marked by a deep moulded band enclosing a rectangular space divided into five large panels; the central panel is elliptical and is surrounded by a richly modelled border of fruit, flowers, etc.; this border is the only feature reset; the spandrels are of similar character. The two panels at either end are square with moulded borders. The ceiling over the S. aisle is flat, and the soffit over the colonnade is panelled and has one rose ornament in each bay. The vestry has three round-headed windows in the E. wall; in the S.W. angle is a fireplace.

Fittings—All of late 17th or early 18th-century date unless otherwise stated. *Benefactors' Tablets:* two, on N. wall, one from St. Martin Orgar, each rectangular with carved frame, moulded base, cornice and pediment. *Bread Shelves:* on W. wall, with enriched edges, enclosed in casing flanked by pilasters, panelled, with carved festoons and surmounted by an entablature with a carved pulvinated frieze. *Chairs* (Plate 5): two, with carved backs and arms and shaped rails under seats. At W. end, two long benches with plain arms and back rails and turned legs with plain under

CHURCH of S[T] CLEMENT, EASTCHEAP.



framing. *Chimney-piece:* in vestry—with carved frieze-panel below carved and enriched shelf; overmantel has raised panel with carved bolection-moulding and carved palm-leaves and swags over and festoons on either side. *Clock:* over W. lobby, with case flanked by carved and pierced consoles and surmounted by an enriched pediment. *Communion Rails:* of oak, with moulded plinth and heavy top rail on N. and S. returns, and a modern thin hand-rail of less height in the W. front, turned and carved balusters, and heavy angle-posts with egg-and-tongue mouldings and carved festoons planted on the outer faces. The whole has been reset and altered. *Communion Table:* of oak, with carved top supported at angles by carved figures of cherubs standing upon square and enriched bases; new top placed over table. *Credence Table:* made up of old work with segmental-shaped shelf and front below carved with cherub-heads and swag; edge of shelf enriched with carved panel at back with moulded capping. *Cupboard:* in S. aisle, with two panelled doors made up of old pew-panels. *Door-cases* and *Doors:* at N. end of E. wall, to lobby between chancel and vestry, with flanking fluted Corinthian pilasters supporting enriched entablature with carved frieze and broken segmental pediment with carved cartouche and cherub-head; in middle of frieze, raised tablet carved with winged cherub-head and drapery; modern double doors to lobby. On N. wall at W. end, with panelled sides and fluted Corinthian pilasters on front supporting enriched entablature with frieze carved with palm-leaves and central tablet carved with winged cherub-head and drapery; doors in two leaves each with four raised panels. On S. wall, at W. end, opening into tower, similar to door-case opposite, but flush with wall and with two three-panelled doors In W. lobby, with front similar to N. and S., door-cases with bolection-moulded architrave and openings, carved on E. face, and doors in two leaves each of four panels with upper panels with modern glazing and lower and topmost panels with raised mouldings; the side doors are modern; the soffit of the lobby is made up of panelling from the old pews. The W. door has a semi-circular head, and is in two leaves each with four raised panels. In S. aisle—in S.W. angle, to circular stair to tower—two-panelled door. *Font* and *Cover:* Font, of white and veined marble, octagonal; bowl, upper part gadrooned and fluted, underside carved with foliage; stem, baluster-shaped with gadrooned moulding at foot and with a Doric capital with enriched members and moulded base. Cover (Plate 13), of oak, octagonal flat board with enriched edge, surmounted by eight open brackets or consoles richly carved and with cherub-heads at top: within the consoles the figure of a dove; above the consoles an octagonal centre-post carrying a carved finial terminating in representations of flames. *Lecterns:* (1) made up of old work from pulpit staircase, etc., including balusters and part of a carved frieze-panel; (2) with four-sided sloping desk supported on turned post with a modern base. *Monument:* on E. wall, to Mary (Wessell) wife of John Cater, 1694–5, John his son (no date) and Ann his daughter, 1714, elliptical marble tablet surrounded by looped drapery and two cherub-heads with cartouche-of-arms above. *Organ:* formerly in W. gallery, now in middle bay of S. aisle, in two heights with lower part panelled and surmounted by carved frieze and

moulding with semi-circular corbels at either end carved with acanthus leaves and supporting towers of pipes, flanking upper part, which are each finished with pierced and carved scroll-work with entablature of half-round plan above; the main elevation between the towers has, in the lower half, a large elliptical opening with pierced and carved spandrels and, in the upper half, a central tall narrow opening flanked by four smaller openings, the two lower of which are elliptical with carved spandrels; the upper openings are surmounted by pierced carving and a moulded architrave continued from the side towers and ramped upwards in inverted quadrants to a horizontal entablature over the middle opening; parts of the entablature are gilded; organ by Renatus Harris, rebuilt when removed to present position. *Panelling:* round walls of church to height of 7½ ft., two tiers with moulded capping to chancel and in three tiers with moulded capping round remainder of church, including plinths of columns; to vestry, in two tiers with moulded capping; above fireplace, raised and enriched panel (Plate 83) surmounted and flanked by carved swags and pendants. *Plate:* includes two flagons of 1627 and 1683 respectively, both inscribed and dated. *Pulpit* (Plate 78): of oak, hexagonal, with enriched base-mould, moulded capping and elliptical panels on sides inlaid with geometrical pattern and frames carved in high relief; at top of angles two carved cherub-heads with depending swags and festoons; coved underside carved in bold relief and supported on hexagonal column with panelled sides; sounding-board hexagonal; soffit with central sexfoiled panel surrounded by six heart-shaped panels and carved cornice slightly projected at angles and middle of each face, with upper members curved to form small segmental pediments with winged cherub-heads on top flanked by carved foliage and fruit; similar carving in tympanum, and above each angle small standing-figure of winged cherub; sounding-board supported by square wooden column against wall with panelled sides carved with festoons in high relief and carved capital; stairs, altered in 1872, now against wall, with carved string, moulded handrail, ornamented balusters and square newels. *Reredos:* of oak, originally in three bays, now separated and side bays placed against E. ends of N. and S. walls; middle bay in original position having a panelled plinth with moulded base and capping, and engaged fluted Corinthian columns supporting enriched entablature, which breaks forward over the columns, and segmental pediment recessed in middle and surmounted over columns by flaming vases; lower members of main cornice carried down in form of inverted segment and tympanum filled with carved dove with rays of glory flanked by two cherub-heads; between columns, long dado-panel carved with palm and scrolls, and above this two round-headed panels inscribed with the Decalogue, each surmounted by a square-headed frame carved in relief with grapes and wheat and having a moulded cornice and pediment above; side bays each similar to middle bay, but with triangular pediments and main panel between columns rectangular with carved mouldings, inscribed respectively with Creed and Lord's Prayer. *Royal Arms:* above the doorway to the tower, of the Stuarts, carved, coloured and gilded. *Screens:* at W. end of quire stalls, about 4 ft. high, of old work re-arranged, with high moulded plinth, raised panels and carved panelled frieze surmounted by carved and moulded cornice; square angle-posts carried higher and supported by carved consoles and finished with carved capping; in front of organist's seat, low screen of similar character. *Seating:* in nave, pews of old work cut down in height and re-arranged, with panelled ends having carved capping and seats with plain panelling and modern capping; the two front desks have each two carved frieze-panels and two similar panels unfilled. Churchwardens' pews, at W. end, with high backs panelled in three tiers and frieze of carved panels with enriched capping with scrolls at end. In S. aisle, on either side of organ, low pews with enriched capping to front and similar in detail to other pews; one front desk has a carved frieze-panel. *Stalls:* of old work re-arranged, with raised panels and fronts with pierced carving; fronts of reading-pews similar to adjoining screens. Backs of the N. and S. blocks are made up of the fronts of the former W. gallery, each with an oval between two rectangular panels having carved bolection-mouldings and capping. *Miscellanea: Litany-desk:* made up of old balusters similar to those in Communion rail.

Condition—Good.

(2) Parish Church of St. Mary Abchurch stands on the W. side of Abchurch Lane. The walls are of red brick with Portland-stone dressings and the roofs are covered with slates and lead. It is in the Renaissance style and was built from the designs of Sir Christopher Wren in 1681–87 at the cost of £4922 2*s.* 4½*d.*, on the site of the former church which was destroyed in the Great Fire. Owing to the ravages of the death-watch beetle the main roof and the timbers above the dome were extensively renewed 1919–21. The Rector's Room adjoining the N. of the church was added in 1914.

The design of the dome over the body of the building is interesting, and among the fittings the pulpit and reredos are noteworthy.

Architectural Description—The church consists of a single square apartment with an internal dome

BROAD STREET: (5) CARPENTERS' HALL.

Wall paintings, mid 16th-century. Upper panel 9 ft. 4 in. long. Lower panel 5 ft. 7 in. long.
(From photographs in the possession of the Company.)

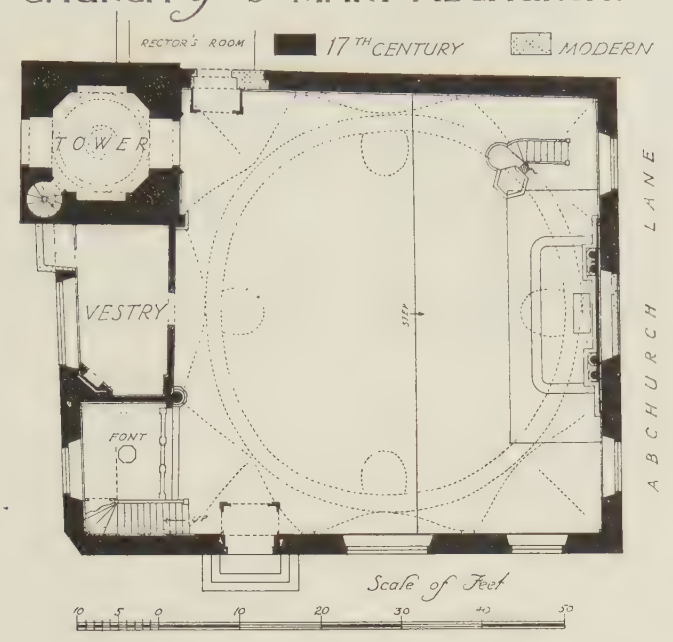
BROAD STREET: (4) MERCHANT TAYLORS' HALL.

Screen in Hall, 1672–4.

CANDLEWICK: (2) CHURCH OF ST. MARY ABCHURCH, 1681-87.
Interior, showing Reredos, etc.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
S. side of Quire

CHURCH of S^T MARY ABCHURCH.



covered by a hipped roof, a W. Organ-gallery with Baptistery and Vestry beneath, and a N.W. Tower surmounted by a timber-framed cupola and spire.

Elevations—The walls have a slighty projecting plinth with a plain stone base and plain stone band as a capping, and are finished with a projecting brick band surmounted by a plain parapet with plain stone coping at the angles over rusticated quoins. The E. elevation has a large blocked window with moulded sill, architraves and segmental head with carved scutcheon keystone; on either side is a smaller round-headed window with plain sill, moulded architrave and cherub-head keystone, above which is a circular window of similar detail. The N. wall is almost entirely concealed by modern offices, in the ground floor of which is the Rector's Room entered from the church by the N. doorway of the Nave. The S. wall is uniform with the E. elevation but the middle window is not blocked, and below the W. window is a round-headed doorway with eared architrave, cherub-head keystone and scrolled brackets supporting a moulded cornice. The W. wall has, in the middle and S. bays, windows uniform with the corresponding bays in the E. and S. walls, but the middle window has no keystone and is partly blocked by a modern window. The W. Tower (12 ft. square) is of four stages with rusticated stone quoins and stone bands dividing the stages; all the bands are plain except the lowest, which is moulded; the ground-stage has in the W. wall a doorway similar to that in the S. wall of the main building, and in the second stage is a round-headed window with moulded architrave and cherub-head key-block; the third stage has in the W. wall a circular window with moulded architrave, and in each wall of the fourth stage or bell-chamber is a round-headed louvred window with plain sill, moulded architrave and grotesque keystone; this stage is finished by a stone entablature with narrow architrave and moulded cornice, above which is the lead-covered cupola and spire. The cupola is of ogee section and is pierced by oval-shaped openings, two on the N. and S. sides and one on the E. and W. sides; the base to the spire has small diagonal buttresses to the angles, a round-headed opening in each face with plain-key-block and is finished with a moulded cornice; the spire is surmounted by a moulded capping, a ball and a small cross.

Interior (Plate 87)—The body of the church (65 ft. by 60 ft.) has plain plastered walls with plain splays to the windows and doorways. It is roofed by a dome of irregular elliptical plan rising from a cornice enriched with foliated consoles and square coffers with flowers; the dome is carried on eight more or less irregular round arches with pendentives springing from corbels and flat Corinthian capitals; the arches across the angles are groined back to the walls with half-pendentives rising from corbels of similar character except at the N.W. corner, which has a square pilaster with a Corinthian capital; the dome is lighted by four vertical oval windows facing the cardinal points; the two bays above the W. gallery have barrel-vaults with groining to the N. and S. springing from similar corbels. The three bays at the W. end of the body of the church are marked by a

pilaster at the S.E. angle of the Tower and a round column, engaged below the gallery-level, marking the division between the Vestry and Baptistery. In the northernmost bay is a stone round-headed doorway opening into the Tower; it has a moulded and eared architrave with cherub-head keystone, above which is a moulded cornice supported by two foliated consoles. The lowest storey of the Tower has a round arch in each of its four walls, those to the N. and S. forming recesses; they have moulded imposts and architraves and a moulded cornice, above which is a circular dome with a circular bell-way in the crown having a moulded frame. In the S.W. angle is a doorway opening into the stair-turret.

Fittings—All of late 17th-century date unless otherwise described. *Bell:* one by Anthony Bartlett, 1675. *Communion Table* (Plate 43): of oak with two carved wide standards with cherub-heads at the top, on carved cross-rails with ball feet; the rails connected by a carved longitudinal middle rail on which are carved reversed consoles against the standards. *Door-cases* and *Doors:* to the S. entrance, a pair of four-panelled outer doors with raised panels; inside, a lobby with a round-headed doorway in its N. front having a carved archivolt and scrolled key-block; angles of lobby have fluted pilasters with moulded bases and Corinthian capitals supporting an entablature with a carved frieze and cornice coved in the middle over a scallop-shell; above, a segmental pediment with enriched cornice, the tympanum carved in relief with fruit, flowers, etc., and two cherubs; on top of the pediment, two urns with flames. Door of two leaves each having four panels with bolection-mouldings; moulded imposts carried across the doors and opening with them; the E. and W. sides of the lobby panelled, the W. being now made up into a modern door. N. doorway opening into the Rector's Room, with similar lobby (Plate 7) but without shell and ornament in the frieze; above the pediment a large metal figure of a pelican in her piety, on a representation of a wicker-work basket, all gilded, probably part of a lectern. In doorway into tower, door of two leaves with bolection-moulded and raised panels, now cut down so that the parts filling the tympanum of the arch are fixed; a narrow carved architrave, all round, within the stonework. In the panelled front enclosing the vestry under the Gallery, square-headed doorway with moulded architrave, above which are two carved corbels supporting broken entablature and segmental pediment; in tympanum between the broken entablature, an oval wreath of bay-leaves enclosed by a moulded frame which breaks out into four square projections (the lowest forming a key-block to the architrave), and contains carved drapery; the top and side projections contain foliage, and under the lowest one is a cherub-head; the lower members of the cornice break forward over the frame. *Font* and *Cover:* Font, octagonal, of white marble with moulded rim to bowl, fluted and gadrooned underside, carved cherub-heads on alternate faces, octagonal stem partly fluted with Doric capital, on plain stone base. Cover (Plate 13), of oak with octagonal base, edges carved with acanthus leaves, supporting square tabernacle having a semi-circular niche with a shell-hood on each face flanked by panelled pilasters supporting moulded cornice and double ogee-shaped pediment; in front of each niche a detached figure of Evangelist; two of the symbols accompanying the figures missing; over all an ogee-shaped domical top with carved finial; the cover was raised and lowered by a screw working on a twisted central pole hanging from the ceiling; now out of order. Across the E. side of the Baptistery, two hand-rails with panelled posts carved with the foliage, etc., and twisted balusters. *Galleries:* over the middle and S. bays at W. end of church, of similar design; each main bay has a panelled front of three sub-bays, the side sub-bays having rectangular bolection-moulded frames; the middle sub-bays with three raised wreaths of carved foliage, with foliage or scroll-carvings in the spandrels between them and all flanked by side-wings of foliage; the side wreaths circular, the middle wreath rectangular with rounded ends, at each end of main bay is a carved panelled post; base of front faced with a moulded entablature, the cornice of which breaks forward under the end posts and under the four spandrels of the middle sub-bay; under the six projections are carved foliage-brackets; moulded capping to the front breaking forward above cherub-heads on the spandrels of the middle sub-bay. The northern main bay has a circular carved frame for a clock in the middle. The space below this bay is filled in by an oak screen forming a partition for the Vestry—all of plain raised panelling with a slight projection flanking the middle doorway having side brackets under the gallery-front carved as half-figures of angels. *Monuments:* On E. wall, S. bay, (1) to Sir Patience Ward, Lord Mayor in 1681, died 1696, and Elizabeth (Hobson) his wife, 1685; white marble monument (Plate 55) with weeping cherub on gadrooned shelf on either side of achievement-of-arms and flanked by carved projecting pilasters with winged cherub-heads below and continuous cornice above; over pilasters, pedestals with cartouches-of-arms and enriched flaming urns; in middle, shaped tapering pedestal with concave sides with foliage on side-faces and scalloped top surmounted by carved figure of Hope; below shelf, inscription-panel with carved palm-leaves. On S. wall (2) to Edward Sherwood, 1690–1, John, 1703, and Richard, 1703–4, his sons, Elizabeth Lordell his daughter, and John, 1703, and Sarah, 1700, children of John; white marble monument, on

black marble background, with draped canopy held open by half-length figures of cherubs, flanked by twisted Corinthian columns supporting broken entablature and segmental pediment surmounted by urn; below recess, moulded and gadrooned shelf with shaped consoles under columns flanking framed inscription-tablet, beneath which is a moulded base and two winged cherub-heads; above shield, in recess under the canopy, cartouche-of-arms and cherub-heads and on outside of columns seated figures of angels on shaped consoles. *Painting:* on dome over body of church—composition in colour divided into two stages, the lower of architectural character with a continuous cornice having large consoles and four pairs of stone benches each with large scallop-shell recesses in a round-headed front, on either side of which is seated an allegorical female figure—the eight figures presumably representing Virtues including Charity suckling children, Hope with an anchor, Faith holding in left hand a flaming heart, and others reading books, holding palm-branches, etc.; around the four windows, enriched mouldings, as frames, flanked by festoons and with cherub-heads above; upper half with the Hebrew name of the Deity in the centre, in rays of glory surrounded by adoring cherubs and angels some with musical instruments; painting probably added in 1708. *Panelling:* round walls of church to height of 11 ft. in two tiers of raised panels with moulded capping, cut down below the Ward and Sherwood monuments; *see also* panelling under *Gallery-front*. *Paving:* in Baptistery, of black and white marble squares set diagonally. *Plate:* includes a small paten of 1567, a cup of 1581 (Antwerp mark), cup of 1628 given by Adam Denton 1628, paten of same date with arms of Denton, all silver-gilt, two silver flagons of 1679 with inscription and date, two large patens of 1684, silver-gilt inscribed, dish of 1684 inscribed and dated 1686, silver-gilt, two cups and patens of 1686, silver-gilt, inscribed and dated, and a seal-headed spoon of 1670, inscribed. *Poor-boxes:* two square boxes with rebated angles, carved top and bottom mouldings, carved lids with slots, on square posts with moulded angles and front pilasters with moulded caps and bases; round-headed panels at backs above boxes painted "Remember the Poor." *Pulpit* (Plate 79): hexagonal, of oak, with carved capping and moulded base, raised panel on each face with carved mouldings, carved cherub-head above with carved swags and festoons at sides; under-side of ogee section with moulded angle-ribs and supported on a central hexagonal post. Sounding-board, hexagonal with enriched entablature having projecting angles and cornice carried up in curved pediment over middle of each side, carved frieze and cherub-heads at angles; tympana of pediments carved with fruit and flowers except in S.W. face, which has a Dove in glory. Over each angle, carved vase with fruit-festoons; soffit panelled around outer edge; standard in form of square Ionic pier with panelled sides enriched with carving; carved swags in capital; staircase with moulded and partly carved string, moulded handrail, turned and twisted balusters; a round-ended landing or balcony at top to allow space for opening of pulpit door. *Rainwater-pipes:* of lead, on E. and W. walls. *Reredos* (Plate 87): of oak, on panelled plinth with moulded base and capping and divided into three bays by coupled and fluted Corinthian columns with pilasters behind them, all supporting entablature with pulvinated frieze carried up over columns in curved broken pediment; above columns, attic with moulded capping surmounted on each side by two flaming vases and carried up over middle bay in two inverted segments connected by horizontal capping surmounted by Royal cypher A.R. within Garter and flanked by winged cherub-heads; side bays above plinth, each with two panels with raised mouldings, lower plain, upper carved and surmounted by carved fruits and foliage; middle bay with four similar panels but two upper with round heads and painted with the Decalogue; in spandrel, carved pelican in her piety (the emblem of Corpus Christi, Cambridge) planted on, and above, elaborately carved scrolls and festoons of fruit and flowers with swags in high relief at the sides. *Royal Arms:* above modern organ-case in W. gallery, carved Stuart arms. *Seating:* two blocks of seats in the nave mostly modern, but the following are original:—two front desks, cut down, panelled, with friezes of pierced carving and carved and moulded capping; two westernmost seats—with high backs of three tiers of panelling and carved pierced friezes, carved capping, standards with bolection-moulded panels and pierced friezes; seats next E. of last—similar backs of less height, modern standards with original carved and pierced brackets on top against the higher backs; on either side of the middle aisle, resting on the standard of the westernmost pew, a small carved lion and unicorn each supporting a scrolled cartouche painted with the arms of London; against W. panelling under Gallery-front—two enclosed high pews with side doors, of similar character to other seats but the carved friezes unpierced; against the N. and S. walls, from the doorcases up to the E. wall, ranges of similar narrow long box-pews (Plate 37) with raised floors; four against N. wall and five against S. wall each with a door; panelled fronts with carved pierced friezes, and stepped up with the step in the paving, having a carved bracket against the heightened part. *Staircase:* to gallery, with moulded string and handrail, and turned and twisted balusters.

Condition—Good.

(3) Parish Church of St. Lawrence Pountney

was destroyed in the Great Fire of 1666, and not rebuilt. The churchyard lies on the W. of Lawrence Pountney Lane.

Fitting—*Monument:* In churchyard—to Henry Strode, Sen., 1683, Eliza, his wife, 1686, Henry Strode, Jun., 1704, and Sarah Herring his sister, 1731, with shield-of-arms.

(4) PARISH CHURCH OF ST. MARTIN ORGAR stood on the E. side of Martin's Lane. It has been destroyed except for the modern tower, of 1852, which contains the following—

Fitting—*Bell:* by John Hodson, 1671.

Secular :—

(5) HOUSE (No. 7), on the W. side of Martin's Lane, 80 yards S. of Cannon Street, is of three storeys with attics; the walls are of brick. It was built late in the 17th century, but has been remodelled in 18th-century and modern times. The E. front has brick bands between the storeys and there is one old lead rainwater-head and pipe. A small part of the back elevation stands free and has an original wooden eaves-cornice. Inside the building, the staircase from the second floor to the top is original and has turned balusters, moulded strings and square newels with moulded pendants. The back staircase is of *c.* 1700 and has turned balusters, moulded strings and square newels.

Condition—Good.

(6) HOUSE (No. 9), S. of (5), has been almost entirely rebuilt, but retains a late 17th-century staircase with turned balusters and moulded strings; the lower part is modern.

(7) HOUSES (Nos. 6, 7 and 8), on the W. side of Crooked Lane, 40 yards S. of Cannon Street, are of five storeys with cellars; the walls are of brick and the roofs are covered with slates. The houses were built probably late in the 17th century, but have been re-fronted and otherwise considerably altered in modern times. Two of the windows at the back of No. 7 are original and have solid frames.

Condition—Fairly good.

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10. CASTLE BAYNARD WARD.

Castle Baynard Ward includes the parishes of St. Andrew by the Wardrobe, St. Benet Paul's Wharf and St. Gregory by St. Paul's and parts of the parishes of St. Mary Magdalen Old Fish Street, St. Peter Paul's Wharf and St. Faith under St. Paul's. The principal monuments are St. Paul's Cathedral, the churches of St. Benet Paul's Wharf and St. Andrew by the Wardrobe, the College of Arms and St. Paul's Deanery.

Ecclesiastical :—

(1) ST. PAUL'S CATHEDRAL stands at the top of Ludgate Hill. The walls are of Portland stone and the roofs are covered with lead. Old St. Paul's Cathedral was burnt out and the structure seriously damaged in the Great Fire of 1666; it was eventually decided to remove the ruins and erect an entirely new building, from the design of Sir Christopher Wren. The foundation-stone was laid in 1675 and the quire opened for divine service on Dec. 2nd, 1697. The Morning Chapel (now called St. Dunstan's) was opened on Feb. 1st, 1698–9, and the stonework of the lantern was completed in 1710.

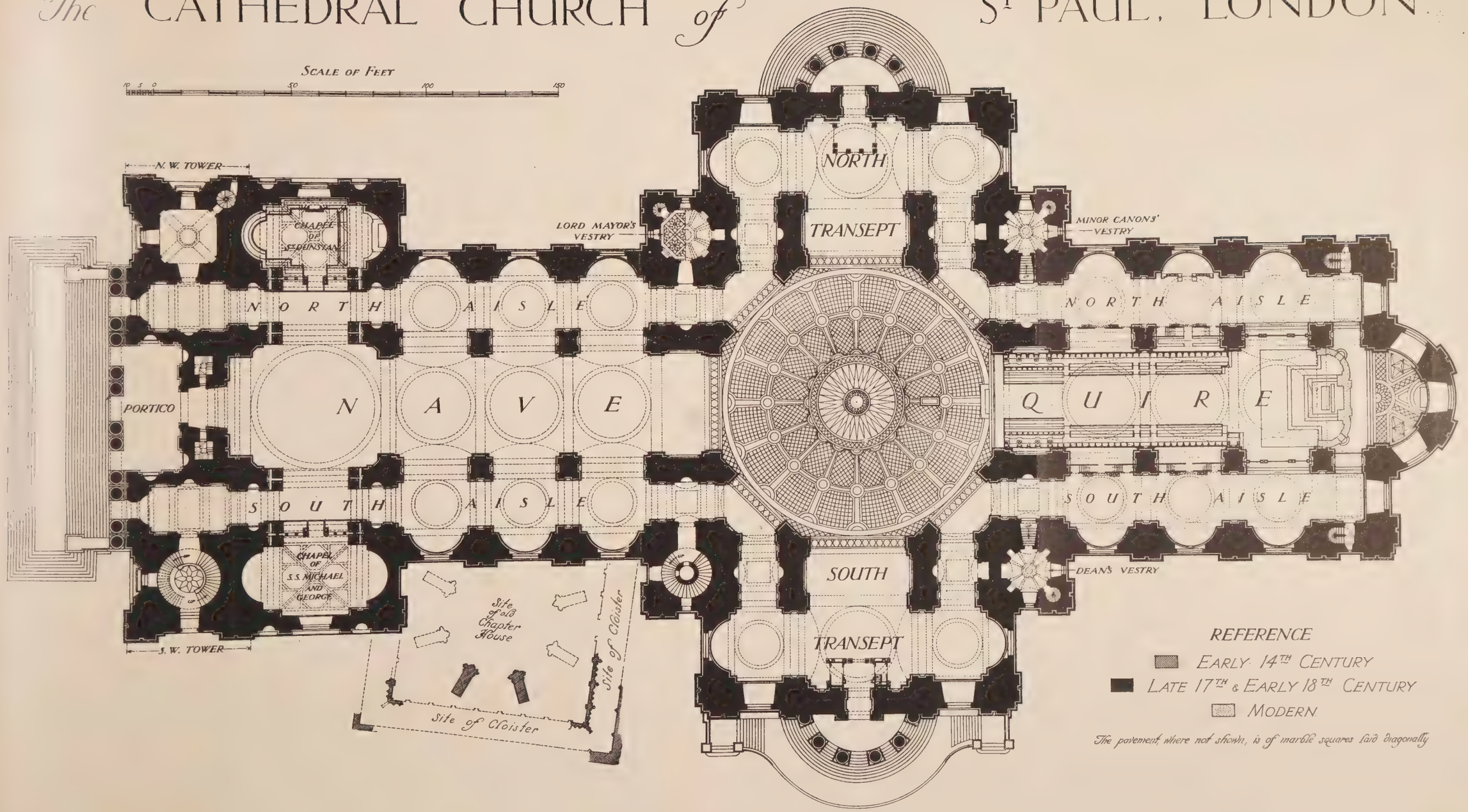
The cathedral is the masterpiece of Sir Christopher Wren and one of the finest Renaissance buildings in the world. Among the fittings, the quire-stalls, organ-case, wrought-iron gates and wooden screens to the western chapels are noteworthy.

Exterior—The Exterior of the cathedral consists generally of two storeys, divided by an entablature; it stands on a high plinth, pierced by segmental-headed windows lighting the crypt; the wall is finished with a second entablature, with a modillioned cornice and surmounted by a balustraded parapet. The wall-surfaces, generally, are rusticated and the bays are divided by pilasters, generally coupled, and of the Corinthian order in the lower and the Composite order in the upper storey. The upper storey of the aisle-walls in each part of the building is a screen-wall only, hiding the buttresses of the high roofs.

The *East End* has a central semi-circular apse with columns instead of pilasters dividing the three bays of the upper storey. The windows of the lower storey are round-headed, with enriched architraves, cherub-head keystones, carved aprons and carved swags in the spandrels above the heads. The windows of the upper range are set in recesses with moulded imposts and archivolts, carved keystones and a band carved with swags below the main entablature; the windows themselves are round-headed and much lower than the recesses, the imposts of which are carried across above the window-heads; the tympanum and spandrels are carved. The parapet has a centre-piece with pilasters and a round carved panel in the middle and scrolled supports at the sides. The ends of the aisles have each a lower window, generally similar to those of the apse, and in place of an upper window a round-headed niche enclosed in a square head with flanking attached columns and an entablature and pediment. A segmental-headed window is introduced between the pedestals of the columns; the carved keystone bears the arms of the Deanery.

The N. and S. Walls of the Quire (Plate 88) are uniform. Each bay except the easternmost has a

The CATHEDRAL CHURCH of St PAUL, LONDON.



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lower window and a niche and window in the upper storey similar to those in the E. wall of the aisles. The easternmost bay has in the lower storey a round-headed niche with a 'shell' head and carving above and below it. In the upper storey is a simpler niche, with a plain round head, surmounted by a plain cornice; below the main entablature is a carved swag.

The *Square Projections* between the transept and the quire and nave have a number of small square-headed windows generally with plain cornices; below both the entablatures is a carved swag.

The *Transepts* are uniform, the E. and W. sides and the side bays of the fronts being treated similarly to the main N. and S. bays of the quire. The fronts (Plate 90) have each a semi-circular projecting porch in the middle, one storey high with a plain entablature supported on four free and two attached Corinthian columns. The doorway, within each porch, is square-headed with a moulded architrave and a cornice supported by scrolled brackets; flanking the architrave are attached Corinthian columns and above the cornice is a panelled centre-piece surmounted by a vase and two carved scrolls. The S. porch stands on a semi-circular platform, approached by two gates with square stone piers surmounted by round carved pedestals and vases. The upper storey of the middle bay of each front has a central window with a segmental head, eared architrave and cherub-head keystone; it is flanked by panelled and enriched pilasters, between which and the coupled pilasters at the angles of the bay are round-headed niches. Below the main entablature, at the head of each division of the front, is a carved swag. The middle bay is finished with a pediment, having on the N. transept a carving, by Grinling Gibbons, of the royal Stuart Arms with cherubs as supporters and on the S. transept a carved phœnix, with the word Resurgam, in the tympanum. The pediments and parapet are capped by a series of carved stone figures:—on the N., St. Stephen, St. John the Baptist and three apostles, and on the S. five apostles.

The *Nave* has each bay uniform with the main bays of the side walls of the quire. At the W. end of the nave, on both sides, is a projecting chapel with a room over; these projecting wings are treated, generally, like the main elevations of the nave. The N. and S. fronts, however, are each divided into three bays by pilasters; the lower storey has a central window similar to those of the nave and the side bays have each a round-headed niche with a carved panel below; below the window on the N. side are the arms of Dean Sherlock and below that on the S. the arms of Bishop Compton. The upper storey has a central square-headed window, treated like the niches in the upper storey of the nave and quire but having, below it, a panel with a carved swag instead of a window; the side bays have each a round-headed window with a similar panel beneath.

The *West Front* (Plate 89) has a central portico flanked by square towers. The portico is of two storeys, the lower overlapping the towers and consisting of five bays divided and flanked by coupled and fluted columns of the Corinthian order, supporting an entablature. The upper storey extends only over the three middle bays of the storey below; it is divided and flanked by coupled Composite columns supporting a modillioned entablature and a pediment carved with a representation (Plate 95) of the Conversion of St. Paul, by Francis Bird; crowning the pediment are colossal statues of St. Paul (Plate 95) in the middle flanked by St. Peter (Plate 95) and St. James (?) by the same sculptor. The interior of the portico, on the ground-floor, is divided into bays by fluted Corinthian pilasters; the middle bay of the inner wall is occupied by the main W. doorway of the cathedral; it has an enriched architrave, square head and a cornice supported on scrolled brackets; the side doorways are also square-headed, with Composite side-columns and a carved entablature; they are set in the two outer bays of the portico; above each is a round-headed window and a square panel with figure-sculpture; the other bays of the portico have each a round-headed niche and a similar sculptured panel; the sculptures represent incidents in the life of St. Paul as follows:—(*a*) the stoning of St. Stephen; (*b*) the conversion of the jailor of Philippi; (*c*) Paul before Felix or Festus; over the main doorway, (*d*) Paul preaching at Berea; (*e*) Paul before Agrippa; (*f*) Paul bitten by the viper; (*g*) Paul converting a Roman. The upper storey of the portico is divided into bays by Composite pilasters; the middle bay encloses the large W. window of the cathedral; it has a segmental head, carved keystone and a cornice on scrolled brackets. This storey has a panelled segmental ceiling. The narrow bays between the portico and the towers have each a round-headed window and above the window a square panel with figure-sculpture.

The *West Towers* are each of two main stages with a capping (Plate 93) of three stages above. The main stages range with the rest of the cathedral; the lower stage has on each of the free faces a round-headed window set in a recess with concave reveals and surmounted by carved swags and trophies. Below these windows on the N. and S. faces, respectively, of the two towers is a doorway with a round head, carved with cherub-heads, fruit and foliage; the doorway is flanked by pilasters, finished with scrolled and carved brackets supporting a pedimental hood. The upper main stage has in each free face of each tower a window similar to those in the adjoining projecting wings

of the nave. The lowest stage of the capping of each tower has in each face a round opening for a clock with an enriched surround and a cornice curved over it; at the angles are pedestals supporting vases; at the base of this stage, on the W. front, are carved seated figures (Plate 95) of the four evangelists ranging with those on the main W. pediment of the church. The second stage of the capping is circular on plan with rectangular projections over the angles of the stage below; both these and the main structure have open colonnades of the Corinthian order supporting a continuous entablature with two vases over each projection. The top stage is also circular and has two ranges of round-headed openings and a series of segmental-headed panels in the 'attic' above the entablature, pairs of curved supports rise from the projections of the stage below. The stage has a lead-covered capping finished with a pineapple-ornament.

The *Dome* (Plate 91) rests on a drum of two stages, the lower having a range of concealed buttresses (Plate 93) at the base and higher up a continuous colonnade of the Corinthian order supporting an entablature and a balustraded parapet; eight intercolumniations, at regular intervals, are filled in solid with masonry having a round-headed niche, with a shell-head on the outer face with a rectangular panel above. Between the colonnade and the main wall is a corridor crossed by a series of round arches springing from each column to the main wall and supported on Corinthian pilasters; above each arch is a round opening; each free bay of the main wall has a square-headed window and above it is a rectangular panel. The main wall is carried up to form the second stage of the drum, the gallery on the top of the corridor below being known as the Stone Gallery. This second stage is divided into bays by plain pilasters with a continuous dentilled cornice, at the base of the dome; each bay has a square-headed window with an eared architrave. The dome is panelled and lead-covered, with a deep moulding round the base; the stone capping, which rises from the middle, rests on a circular base forming the Golden Gallery. The capping itself is of two stages, the lower with rectangular projections towards the cardinal points; each projection has two pairs of coupled columns supporting a continuous entablature with pairs of vases; in the face of each projection is a square-headed window. The upper stage is octagonal on plan, with a round opening in the four main faces; it has a lead-covered cupola supporting the ball and cross at the summit of the structure.

The *Clearstorey* of the main structure is concealed by the screen-walls (Plate 94) of the aisles. It has in each bay a segmental-headed window, above which, lighting the roof-space, are small rectangular openings. Between the bays, generally, are pilaster-buttresses with moulded tabling at the top and flying-buttresses with stepped cappings.

Interior:—The *Quire* (167½ ft. by 42¾ ft.) is of three main bays, two narrow bays and an apse. The apse is of two stages and of three bays, divided by fluted Corinthian pilasters of marble supporting an enriched entablature which is carried round the building. The windows of the lower stage have panelled reveals, moulded imposts and coffered soffits; below the sills runs an enriched band and above the head are cartouches and modelled swags. The windows of the upper range have moulded architraves and panelled pilasters or pedestals between the windows; from these pilasters spring the carved bands dividing up the semi-domical vault. The narrow bay, W. of the apse, has on each side a square-headed opening with coffered soffit and an entablature on each face resting on pairs of Composite pilasters. Above the main cornice is a panelled 'attic storey' continued along the side walls of the quire; the roof of this bay is a broad coffered and enriched arch, flanked by bands of guilloche-ornament. The three main bays of the quire are divided by fluted Corinthian pilasters as in the apse, set against the square main piers and each with a separate architrave and frieze; the piers have each two pairs of Composite pilasters supporting the main arcade the arches of which have moulded archivolts, cherub-head keystones and coffered soffits. The roof is divided into bays by enriched guilloche-bands; each bay has a saucer-dome with an enriched surround and modelled cartouches towards the cardinal points; the pendentives are groined back over the clearstorey windows, which have eared architraves and enriched scrolls at the base. The narrow westernmost bay (Plate 98) is similar to the corresponding bay on the E. but has no opening in the ground stage.

The *North and South Aisles* (19 ft. wide) are uniform and each of three main bays divided by arches with soffits similar to those of the main arcade; these arches spring from the pilasters of the main piers and from similar pilasters, set in pairs against the outer walls. Each bay has a saucer-dome with an enriched surround and panelled spandrels and cartouches above the cross-arches of the aisles. The windows in the outer walls are set in semi-circular recesses with coffered semi-domes. The band of ornament, mentioned in the main apse, is carried along below the window-sills but is interrupted by the pilasters. The narrow bay at the E. end has a broad arched vault with a panelled soffit, and the soffit of the window-recess in the E. wall is coffered. The outer wall of this bay has a doorway with an eared architrave and segmental pediment; above it is a

round-headed opening set in a rectangular panel; a broad frieze is carried along the wall at the level of the pilaster-capitals; it is enriched with swags and a cartouche with the arms of the Deanery; above the entablature is a segmental-headed window flanked by carved pendants. The narrow western bay has a panelled vault with coffered bands on the E. and W. and groined back against the N. and S. walls; these walls have bands of carving similar to those in the narrow eastern bay and with cartouches of the arms of the Deanery. The lower part of the inner wall of each bay has a round-headed niche with carved swags in the spandrels and a cornice resting on scrolled brackets. The outer walls have each a square-headed doorway with similar cornice and brackets.

The *Minor Canons' Vestry*, on the N., and the *Dean's Vestry*, on the S., are octagonal and have each a dome of eight enriched panels with a round central opening, filled in with a carved wooden rose.

The *Dome* (111 ft., average, across). The drum rests on eight round arches (Plate 100) and as many piers surrounding a central space of octagonal plan. The main piers have coupled and fluted pilasters of the Corinthian order supporting an entablature and a panelled 'attic' continued from that in the quire. From the attic spring the eight main semi-circular arches with enriched archivolts and keystones carved with figures of St. Paul, the crossed swords of St. Paul, foliage, cherubs, etc.; the four arches opening into the main divisions of the church are open to their full height, but the other four arches enclose segmental sub-arches over which are continued the cornices of the entablatures and the 'attic.' At the base of the drum of the dome is a deep entablature with heavy brackets below the cornice; it forms the gallery known as the Whispering Gallery. The walls of the drum have an inward batter and at the height of about 20 ft. above the gallery is an enriched cornice on which stands a series of Composite pilasters supporting the modillioned entablature at the base of the internal dome; the bays over the main piers are blank, but the other bays have each a square-headed window. The blank bays have each a niche containing a modern statue. The dome itself is decorated only with paintings and has a round opening at the apex. Above the internal dome is a cone-shaped erection with several ranges of oval openings and a rounded top, supporting the cupola; on the outer face of this cone is built up the timber-framing which supports the lead-covered dome, visible from the outside.

Projecting from the internal angles of the central space, under the dome, are half-round apsidal areas (Plate 98) having each two arches opening into the aisles of the quire, transept and nave as the case may be; between the arches are carved panels with foliage and modern painted cartouches-of-arms. The spaces are each roofed with a half-dome. Above each on a level with the clearstorey is a gallery opening on to the central space and roofed with a half-dome of saucer type, with an enriched cornice and central panel; the windows, of which each gallery has two, have recesses similar to those in the quire-aisles and cartouches on the keystones of the rear-arches.

The *Transept* (227½ ft. by 43 ft.) has side walls similar, in every way, to those of the quire, with a narrow blank bay next to the crossing. The ends (Plate 99) are divided into three bays by Corinthian pilasters ranging with those on the side walls and supporting a continuous entablature; between them are Composite pilasters, ranging with those of the arches in the side walls and supporting a subsidiary entablature. The wall spaces between the entablatures are enriched with panels of carved foliage, etc., and a band of swags. Above the main entablature the main divisions are carried up by panelled and carved pilasters, with acanthus-leaves at the base and scrolled brackets at the top, under the curve of the vault. The vault of the two bays in each arm of the transept is similar to that of the corresponding bays of the quire.

The *Aisles* (19 ft. wide) of the transept are similar in every way to the corresponding portions of the aisles of the quire.

The *Nave* (188 ft. by 43 ft.) consists of five bays (Plates 97, 102), of which the narrow easternmost bay and the three adjoining on the W. are similar in every way to the corresponding bays of the quire. The broad westernmost bay is flanked by grouped pilasters on the E. and W. ranging with the main pilasters of the nave; the arch is generally similar to the other arches, but the responds have each two free Composite columns placed in advance of the pilasters corresponding to those of the other responds in the nave; flanking the arch are recesses each containing an enriched obelisk and having a foliated cartouche above and a pair of palm-branches below. The W. doorway (Plate 101) has a round rear-arch with a cherub-head keystone and a panelled and coffered soffit; the internal tympanum of the door-head has carved foliage, cherub-heads and a book; the rear-arch springs from pilasters similar to those of the main arcades. Flanking the doorway are coupled Corinthian pilasters, of the main order of the building, and above them the main entablature is continued across the wall. The upper storey has pilasters and a window similar to the corresponding features in the ends of the transepts. The vault of the westernmost bay is a saucer-dome of wider span than the rest and having a round enriched panel in each pendentive; against the N., S. and W. walls are guilloche-bands or arches similar to the cross-arches between the main bays of the vault;

between the western arch and the W. wall is a band of coffered panels.

The *Aisles of the Nave* (19 ft. wide) are similar to the aisles of the quire except in the two western bays. The eastern of these has in the outer wall an arch uniform with the arch of the main arcade in the same bay; between the two arches is a barrel-vault crossing the aisle and having an enriched panel with a half-round projection at each end; the arches between the bays of the aisle-vault are groined into this barrel-vault. The westernmost bay of each aisle forms a vestibule and is roofed with a series of panelled and coffered bands. The N. and S. walls of the two vestibules, respectively, have a square-headed doorway with a moulded architrave and cornice supported on scrolled brackets.

The *Chapels of St. Dunstan* and *St. Michael and St. George* (56 ft. by 26 ft.) are uniform and have a half-round apse at each end. The walls are panelled and have the carved band continued from the aisles; the entablature over the columns of the entrance-archway is continued round the walls. The apses have each a coffered half-dome with a carved cherub and shell at the middle point of the springing line. In front of each apse is a broad panelled arch, and over the middle of each chapel is a groined and panelled vault enriched with carved foliage, etc.

The *Music Room* (Plate 109) and the *Library* (Plate 108), respectively over the two chapels last described, are uniform in arrangement and have a narrow arched recess at the W. end, pierced, in the Library only, by a window. The vault springs from piers in the angles of the chamber and has plain broad arches against the walls. The long sides are divided into five bays by panelled and carved pilasters with scrolled brackets under the curve of the wall-arch; three of these bays are pierced by windows, one round-headed and two square-headed.

The *N.W. Tower* is fitted up, on the ground-floor, as a modern chapel of All Souls. The *S.W. Tower* contains the geometrical staircase (*see* Fittings), and is round internally, with a stone dome having a carved cornice and a carved band round the bell-way.

The *Lord Mayor's Vestry* (Plate 109), W. of the N. transept, is octagonal with pilasters at the angles, from which spring the panelled and enriched bands of the dome: the dome is further enriched with cherub-heads, etc., and has a central octagonal opening with a carved surround and filled in with a wooden panel carved with a rosette and foliage. The corresponding bay on the S. side of the nave is occupied by a staircase.

The *Crypt* (Plates 92, 106, 107) extends under the whole building, its architecture being of the simplest possible character. The vaults are either of barrel-form or groined and the walls and piers have a heavy moulding or band carried round at the springing-level. Under the main divisions of the church the floor above is supported on a series of square piers, the main span of the vault being of elliptical form. The central space (Plate 105), under the dome, is of octagonal form and has an inner ring of Tuscan columns from which spring plain bands dividing the bays of the vault; the central vault has a large round opening in the middle. The general arrangement of the piers, columns and vaulting is shown on the accompanying plan.

Fittings—The fittings unless otherwise described are of late 17th or early 18th-century date. *Bells:* seventeen in all, service-bell by Philip Wightman, 1700, and two quarter bells by Richard Phelps, 1707. *Chairs:* In crypt—at E. end, seven with turned legs, carved backs flanked by turned balusters and with scrolled cresting, early 18th-century; stored in crypt, nine upholstered chairs with twisted front legs and rails, one chair with curved arms, early 18th-century. *Cistern, lead* (Plate 6): In triforium of S. aisle, with two shaped panels, mermaids, *amorini* and two cartouches with the initials L.S.D., dated 1682. *Clock:* In Lord Mayor's Vestry—grandfather clock with marquetrie-case, bought 1697 for £14. *Communion Table:* In crypt—at E. end of S. aisle, with framed and inlaid top, carved edges and richly carved supports on moulded rails. *Cupboards:* In room over Dean's vestry—three tall cupboards with panelled doors. In quire, behind stalls—similar cupboard. In Dean's vestry—dwarf cupboard, panelled. *Doors:* The main doors in the transept-ends and W. front are each of two leaves with moulded panels, and enriched rivet-heads at junctions of rails and styles; the transept-doors have iron scutcheon-plates (Plate 18) with the arms of the Deanery. There are panelled doorsto the entrances to the N. and S. aisles, the N.W. and S.W. towers, in the narrow E. bays of the aisles, just E. of the N.W. tower and in three of the four angles of the dome. Inside the building there are panelled doors in most of the minor doorways and in the screens to the various vestries. The doors of the lobby in the N. transept are modern, but the strips of carving at the sides are apparently original. The doors in the lobby in the S. transept are flanked by panelled pilasters supporting an entablature, also original. The doorways from the geometrical staircase, in the S.W. tower, to the library and triforium have enriched and eared architraves and enriched cornices on carved scroll-brackets; the two-fold doors are panelled. *Fireplaces:* The vestries of the minor Canons, the Dean and the Lord Mayor and the Library have each a fireplace with a moulded surround, the first of stone and the rest of marble. *Galleries:* In N. and S. transepts—covering main doorways and formed of portions of the original enclosure at the

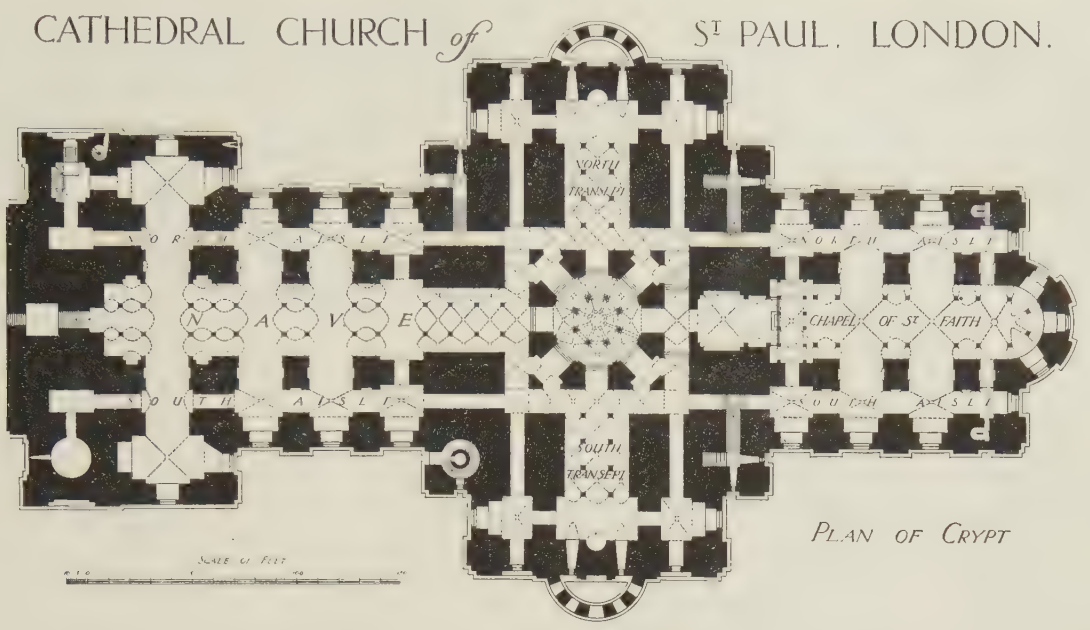
CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
W. Front.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Exterior from S.E.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Dome, from the N.W. Tower.

ALDGATE: (3) SYNAGOGUE.
The Tebah, 1701.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Nave of Crypt, looking W., late 17th-century.



W. end of the quire, together with the old gallery supporting the organ. The front of the gallery in the N. transept has four marble Corinthian columns supporting an entablature with an inscribed panel, dated 1723, in the middle; the 'attic' above is modern. The sides have each a free Corinthian column of oak at the S. end and pilasters of the same order at the N. end, supporting an oak entablature with a carved frieze and surmounted by a balustrade with square moulded and enriched balusters. The soffit of the gallery is coffered, the beams being carved. The gallery in the S. transept (Plate 101) is supported by two square stair-enclosures, formerly at the two W. angles of the quire; the front of the gallery is now in three bays divided and flanked by Corinthian columns, the inner pair being of marble; the side bays are enclosed and have each two Corinthian pilasters in addition and having carved swags between the capitals; the main entablature has a frieze with carved foliage and cherub-heads. The sides of the gallery are each flanked by columns and contain a doorway with carved consoles and a cornice; the doors themselves have carved and pierced upper panels, and above the cornice are other pierced and carved panels flanked by wreaths of foliage. Two marble columns from the former organ-gallery are now in the crypt. *Inscriptions and Scratchings:* In triforium of N. aisle of quire —initials and date G.P. 1692; in passage, leading to upper part of library, the date 1706; in the lantern, initials and date I.W.L. 1710. In nave—in triforium, various masons' marks. *Ironwork:* The external ironwork includes ornamental iron grilles to two round and two round-headed openings flanking the W. doorway; similar grilles to openings flanking the N. and S. doorways of transepts; in narrow eastern bays of quire-aisles, grille to small round opening. The gates to the S. transept-steps have wickets, scrolled panels and chevaux-de-frise. The windows of the crypt are filled with plain close grilles. The internal ironwork includes three elaborate scrolled panels above the lobby-doors in the N. transept. The balustrade of the Whispering Gallery has simple scrolls and standards and eight panels of more elaborate ornament, including the crossed swords of St. Paul. The railings of the galleries in the angles below the dome are of similar character. The railings of the W. gallery and adjoining bays are similar but have leaf-work in addition and panels with a large mitre and censer alternately. In the chapel of SS. Michael and George are twelve reset panels (Plate 18) each with a grotesque human figure. The railings of other chapels have plain standards projecting above the rail and finished with open heads. Above the inner dome is a plain iron railing. *See also* Organ-Case, Screens and Staircase. In the crypt are various railings of simple character, some near the Duke of Wellington's tomb have simple scroll-work and spiral posts with vase-terminals; adjacent to the tomb are four refixed scrolls from windows. In the Lord Mayor's Vestry are two scrolled panels refixed in front of radiators. Stored in the S. triforium are portions of gates. The churchyard is enclosed by a heavy iron railing. *Library* (Plate 108): the walls are lined with two ranges of shelves for books, divided by a gallery and surmounted by a cornice. The gallery is supported on carved and scrolled brackets, carved by Jonathan Maine, projecting from narrow panelled pilasters;

the gallery has a panelled soffit and moulded edge; the balustrade has panelled pilasters at wide intervals supporting moulded rails. *Models:* In the Library are models of (*a*) Wren's first design for the cathedral and (*b*) the upper stage of the portico. Over the Dean's vestry are two models for the *baldachino* over the high altar. *Monuments* and *Floor-slabs.* Monuments: In S. aisle of quire —on S. wall, (1) of Dr. John Donne, Dean of St. Paul's, 1631, grey marble niche (Plate 110) containing white marble effigy in shroud, inscribed tablet above with scrolls and cartouche-of-arms, monument, by Nicholas Stone, reset after Great Fire. In crypt—at E. end, fragments of five monuments preserved from the Great Fire and set on modern bases, as follows: (2) Sir William Cokain, 1626, mutilated marble effigy (Plate 111) of man in plate-armour with cloak, feet and hands missing; (3) of William Hewit, 1599, upper half of mutilated marble effigy (Plate 111) of man in civil costume with cloak; (4) of Sir John Wolley, 1595, mutilated seated effigy of man in plate-armour with cloak, part of head and left side missing; seated figure of one wife on his right, in ruff, cloak, etc.; on modern sub-base, three shields-of-arms; (5) of Sir Nicholas Bacon, 1579, mutilated marble effigy (Plate 111) of man in plate-armour on plaited mattress, legs and hands missing; (6) of Sir Thomas Heneage, 1594, and Anne his wife, 1592, mutilated marble effigies (Plate 111) of man and wife, man on plaited mattress with cushion, in plate-armour, legs and arms mostly missing, woman in ruff and long cloak. On E. wall of S.E. recess of ambulatory of St. Faith's chapel—(7) to Sir Simon Baskervile, 1641, white marble tablet (Plate 112) with scrolls, festoons, cherub-head and achievement-of-arms; on E. wall of first N. pier, W. of apse, (8) to Martha (Shelley) wife of Robert Coby 1707, plain oval tablet with moulded frame; in N. aisle, against E. wall of easternmost N. recess, (9) of John Martin, 1680, marble monument (Plate 110) with kneeling effigies of man and wife on panelled base, with desk and books between the figures, on middle bay of base, figures in relief of two swaddled infants and in each side-bay a bay-wreath, on wall at back, inscribed tablet with Ionic side-columns, pediment and cartouche-of-arms; in recess on W. side of S.W. pier of St. Faith's chapel, (10) to Mary (Musard) wife of Sir Christopher Wren, 1712, Philip Musard, her father, 1713, and Constance her mother, 1729, white marble tablet (Plate 112) with scrolls, fruit, flowers, cherubs and a cartouche-of-arms; S. of last, (11) to Edmund Wiseman, 1704, and Eliza his wife, 1694, white marble tablet (Plate 112) with oval panel surrounded with carved fruit, flowers, etc., entablature at top with broken segmental pediment; on S. wall of same pier, (12) of Jane, daughter of Sir Christopher Wren, 1702, white marble tablet, by Francis Bird (Plate 112), with moulded frame and figure of woman in relief playing an organ and surrounded by clouds, cherubs, etc.; on E. wall of first window-recess in S. aisle of crypt, (13) to William Holder, S.T.P., 1697, and Susanna (Wren) his wife, 1688, white marble wall-monument with carved swags, drapery, two cherubs and defaced shield-of-arms; on W. wall of third recess in S. wall of S. aisle, (14) to Thomas Bennet, 1706, white marble tablet, flanked by Corinthian pilasters supporting an entablature and segmental pediment with blank shield-of-arms; under middle of dome, (15) incorporated in monument (Plate 105) to Horatio Lord Nelson, 1805, marble sarcophagus and base prepared for the tomb of Cardinal Wolsey at Windsor; the moulded sarcophagus is of black marble with a heavy cornice and curved sides; it stands on a rectangular base of black marble with an enriched white marble cornice and plinth. Floor-slabs: In crypt—on W. wall of S.E. recess of ambulatory of St. Faith's chapel, (1) to Brian [Walton], Bishop of Chester, 1661, with shield-of-arms; W. of St. Faith's chapel, (2) to Thomas Felsted, 1711, and others later; (3) to Henry Awson, 1684; (4) to . . . Tillison, 1685; in S. aisle, (5) to Edward Roth, 1696; (6) to George Ludwich Dunt, 1706, now hidden; (7) to Elizabeth, wife of Sir Edward Wiseman, 1694, with shield-of-arms; (8) to John de la Fontaine, 1708, with shield-of-arms; (9) to Thomas Cooke, 1692; (10) to Thomas Bennet, 1706; (11) to John Howell, 1708; (12) to Charles Henry Boothe, 1713. The slab to Sir Christopher Wren, 1723, is in the second window-recess in the S. wall of the S. aisle. In N. aisle of crypt, (13) to Richard Turner, 1707, and Catherine, his wife; (14) to John Martyn, 1680; (15) to William Sibery, early 18th-century; (16) to Elizabeth, wife of Francis Walrond, 171–, with achievement-of-arms; (17) to Oliver Williams, 1693. *Organ* and *Organ-Case* (Plates 113–115): The order for the supply of the organ was given to Bernard Schmidt in 1694; it was originally placed on a screen at the W. end of quire, but in 1859 it was moved to the N. side and in 1871 it was divided and placed on either side of the W. end of the quire. The instrument has been enlarged and entirely reconstructed, but many of the original pipes remain. The old arrangement of the organ and case is shown in a print of 1706; when the division was made in 1871, the lower parts of the case and the whole of the sides were reconstructed with carved work from the stalls, a case similar to that of the 'quire organ' was made for the S. side to correspond to the old quire organ-case refixed on the N. side. The lower part of each case has at the sides a base with carved swags, etc., and a stage with panels containing iron grilles (Plate 18) above; this supports the open stage containing the organ-pipes, which is flanked by panelled and carved Corinthian pilasters supporting the main entablature and an elaborate cresting

with four figures of angels. The lower part of the middle bay of each case projects; that on the N. formed the quire-organ, but that on the S. is modern; both are flanked by terminal figures of angels and carved also with four cherubs supporting drapery. Above this projection, on each side, the middle bay is flanked by terminal figures of angels blowing trumpets and is finished with a curved and scrolled pediment on which rest two cherubs supporting a cartouche of the arms of William III. The carving of the organ-case is mainly the work of Grinling Gibbons. *Paintings:* In S. aisle of quire—on E. wall, painting on canvas of the Dead Christ by Romanelli (1610–62). In library—portrait of Bishop Compton (d. 1713); view of the cathedral looking E., possibly early 18th-century. The soffit of the inner dome is painted with a series of subjects from the life of St. Paul by Sir James Thornhill, 1715–21. *Panelling:* In Minor Canons' vestry —the walls on either side of the staircase have moulded panelling, the lines radiating from the inner to the outer door; the vestry itself is octagonal and has panelling in four ranges, returned on to the window-jambs and finished with an enriched cornice; over the fireplace is a large panel; there are five panelled doors with enriched architraves and cornices. The Dean's vestry has panelling similar to that in the Minor Canons' vestry. The Lord Mayor's vestry has panelling in the lobby, the lines of which radiate from the inner to the outer door; the vestry itself is octagonal and is panelled in five ranges and finished at the top with drapery-swags and laurel-wreaths; the panelled window-jambs are finished with swags and palm-branches; above the fireplace is a large panel with swags; there are five panelled doors with carved overdoors and plain cornices. In St. Dunstan's chapel—N. and W. walls have a range of large panels finished, against pilasters, with carved drapery; the reading-desk has one large panel with enriched mouldings. In crypt—at E. end of S. quire-aisle, panelling in three ranges, with dado-rail; at each side is a panelled door, the middle panel fitted with ironwork. *Pavement:* The paving generally is of black and white marble squares, laid diagonally. Beneath the dome is a round design of three concentric zones, the inner one containing a star-shaped design with 32 points. The pavement of the apse is of geometric design in three divisions. The pavement in the S.W. tower is set in a star-pattern. The pavement of the Lord Mayor's vestry has a series of panels with eight-pointed stars. *Plate:* includes a gilt and enamel processional-cross, bought in 1902 and said to have come from Venice; at the ends of the arms are panels with figures of the evangelists, St. Mary, St. Veronica, a pelican in her piety, etc., 17th or 18th-century. *Poor-boxes:* In nave and transept—six, with square bases, octagonal baluster-stems and panelled bosses. *Rainwater-heads:* On various parts of building—of lead, moulded, with arms of the Deanery. *Royal Arms:* In Lord Mayor's vestry—carved and painted wooden cartouche with arms of William III. *Screens:* In presbytery—in E. bay of N. and S. arcades, wrought-iron screen (Plate 120) and gates by Jean Tijou, each in three bays with elaborate scrolled and enriched filling, open scrolled frieze and elaborate cresting with candle-sockets. In next bay further W. on each side, modern screen in three bays (Plate 116) incorporating one double and one single wrought-iron gate, formerly at the entrance to the quire; the double gates are in the middle bay and the single gates in the E. bay; all are of elaborate scrolled and enriched ironwork; the double gates on the N. side have medallions of the four evangelists those on the S. side have figures of SS. Peter and Paul. In N. aisle of quire—of oak, modern but incorporating portions of Corinthian pilasters, architrave and cornice; in middle bay a doorway with a carved frieze above. At entrance to quire —low wrought-iron screen with scroll-work and human heads. At W. end of N. and S. aisles of quire—wrought-iron screens (Plate 120) and gates with Corinthian openwork-pilasters and elaborate scrolled cresting, with crossed swords of St. Paul, mask and three vases. In S. arch of St. Dunstan's chapel—of oak, carved by Jonathan Maine, and of nine bays, including central doorway (Plate 118); side bays formed of a colonnade of fluted Composite columns supporting an entablature with a carved frieze; between each pair of columns a panelled pedestal finished with cornice and plinth; doorway flanked by square Composite piers with columns standing in front of them, the two supporting a projection of the entablature and a curved pediment; on the pediment are two pairs of vases and an elaborately carved cartouche of the arms of the See; the soffit of the pediment is carved with crossed swords, mitre and crown; the gates of oak are two-fold and panelled and are finished with carving and a scrolled cornice with cherub-heads. In chapel of St. Michael and St. George—in N. arch, screen (Plate 119) uniform with that just described and by the same carver, but cartouche over doorway bearing on N. side the arms of Queen Anne and on S. side the See impaling Compton. *Stalls* (Plate 121): The stalls, with galleries, staircases and enclosures occupy the three western bays of the presbytery; they formerly stood one bay further E. but were moved to their present position in 1871, when the returned stalls were placed against the side walls under the organ-cases. The carving is the work of Grinling Gibbons. The four stalls beneath the organ-case on each side are divided (except the middle pair) by Corinthian columns and flanked by square piers of the same order, all supporting the organ-case above;

between the two middle stalls is a pilaster with a cherub-head console; the stalls have panelled backs with richly carved cornice at half the height and carved arm-rests; between the column-capitals are carved swags; the remaining stalls, twenty-six on each side, are arranged in pairs, the bays being divided by pilasters and consoles similar to those under the organ; these and intermediate consoles support the main cornice, below which is a band carved with swags and above the cornice an elaborately carved 'attic' with scrolls and cherub-heads; above the enriched cornice on the back of the stalls the western half of the range has a series of richly carved panels; in the eastern half the corresponding areas are open to a series of pews at the back; midway along each range is a more elaborate stall, that of the Lord Mayor on the N. and that of the bishop on the S.; these are each in the form of a niche with a rounded shell-head with carved spandrels; above each stall the main cornice is broken and has a segmental pediment with a carved tympanum; above the pediment is a centre-piece with carved cherubs holding the civic and episcopal insignia respectively and finished with a pediment. At the E. end of the S. range is a bishop's throne; this is flanked by Corinthian columns with carved drums, supporting a canopy with a carved arch in front and a carved openwork capping of two receding stages, surmounted by a mitre; the throne itself (Plate 5) is a chair with turned back legs and rails, carved and shaped front legs, and carved and scrolled rails and carved arms; the back has turned and fluted balusters at the sides and scrolled top and bottom rails; on the top rail is a shield of the arms of Bishop Compton. The space behind the stalls contains low rooms with box-pews above and a gallery on the top also with seating; it is reached by staircases, one to each bay of the quire. The rooms and pews are simply panelled and the pews have panelled ceilings. The enclosures (Plate 117) at the back of the stalls and facing the aisles are each of three bays, the middle bay being flanked by coupled Corinthian columns supporting the entablature; each bay has a doorway surmounted by an overdoor with a cornice and carved brackets; each door has one panel (Plate 18) of scrolled wrought-iron work and above each overdoor is a similar panel of scrolled ironwork flanked by carved wreaths; above the main entablature is a balustrade with square carved balusters. The desks of the stalls and the pews in front have panels with enriched mouldings, narrow carved pilasters and doors with scrolled tops and pediments. *Staircase:* The 'geometrical' staircase (Plate 104) in the S.W. tower is carried round the circular internal space without central support, except to the first flight and landing which have an inner wall of stone; the wall of the landing has a round-headed niche surmounted by carved swags and a cherub-head and is finished with a cornice with carved and scrolled brackets; on the cornice is an elaborate wrought-iron cresting, including two architectural pedestals and pinnacles over the stone brackets of the wall. The staircase itself is of stone and has simple scrolled balusters of wrought iron; the soffits of the steps are panelled and the soffit of the top landing has large enriched panels. *Tables:* In room over Minor Canons' vestry—with turned deal legs. Behind stalls—plain with drawer. In Lord Mayor's vestry—round gate-legged table. In library—two, one with drawers, turned legs and cross-rails, the other with slender turned legs and plain rails. *Miscellanea:* In triforium of S. aisle—moulded and carved stones from old St. Paul's, mainly 14th and 15th-century, but some of 12th-century date. Woodwork—in N. triforium—enclosure of reading-desk like that in St. Dunstan's chapel. In S. triforium—carved and pierced panels from quire. In rooms above Dean's vestry—carved woodwork, including urns, trusses, etc., from the baldachino, of 1700, formerly in Eton College chapel, also double-hung sashes formerly enclosing organ-pipes in the Cathedral. In trophy-room—various carved details from quire, including stall-divisions, large pierced scroll, four cherubs and a pediment from the side of the organ-case. In chapel of St. Michael and St. George—two carved columns, cherub-brackets, front of pediment to canopy, carved arm-rest, etc., incorporated in modern woodwork. In crypt—lectern and credence-table, made up of old woodwork.

The remains of the *Chapter House* and *Cloister* of Old St. Paul's stand on the S. side of the present Cathedral to the W. of the S. transept. They consist of the base of the walls only and are of the first half of the 14th century, the Chapter House and Cloister having been built *c.* 1332, the master-mason being William Ramsey. The main structures were burnt down in the Great Fire of 1666, and the present remains were uncovered in 1878 and are now permanently exposed to view. The arcade-wall of the Cloister is built of Purbeck or Sussex marble, the remains of the Chapter House of freestone.

The remains are of interest as being all that is left above ground of the mediæval building, and are an exceptional instance of a chapter house occupying the centre of a cloister.

The *Cloister* (98 ft. square) stood in the angle between the nave and the S. transept of the old Cathedral; it was two storeys high with nine bays in each walk, excluding the angle-bays, and the remains consist of the base of the four southern bays of the arcade-wall on the E., most of the first bay on the S. Of the outer wall the S.E. angle still exists; the remains stand about 2 ft. above the pavement; the bays are divided externally

N.W. Tower.

Buttresses at base of Dome.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

Clearstorey and Buttresses on S. side of Quire.

St. Paul.

St. Matthew.

St. Peter.

The Conversion of St. Paul.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

Sculptures on W. Front, by F. Bird.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
General view, looking E.

by small flat buttresses and towards the walks by slender grouped shafts with moulded bases; each bay is sub-divided into three compartments or panels; the centre bay on the E. side formed the entrance to the Chapter House sub-vault. Portions of the Purbeck pavement of the E. walk remain *in situ*.

The *Chapter House* (43 ft. across approximately) stood upon a sub-vault of which the bases of the two S. buttresses remain; the building was octagonal and in each face of the sub-vault was an open archway. Of the two remaining buttresses-bases that of the westernmost is the most complete; the bases of the two arch-jambs and of the vaulting shaft towards the centre are attached to the N. end: the second buttress has lost all these bases.

Condition—The Cathedral is now in process of restoration.

(2) Parish Church of St. Andrew by the Wardrobe stands on the N. side of Queen Victoria Street at the W. corner of Wardrobe Terrace. The walls are of brick with Portland-stone dressings and the low-pitched roof is covered with lead. The church was destroyed in the Great Fire of 1666, and rebuilt from the designs of Sir Christopher Wren in 1685–95 at a cost of £7,060 16*s.* 11*d.* The S. front was considerably altered in the latter part of the 19th century.

Architectural Description.—The church, in the Renaissance style on the Gothic plan, forms a rectangular body (77 ft. by 29½ ft.) with side aisles (14½ ft. wide); the body of the church projects some 2 ft. at the E. end and 6 ft. at the W. end, beyond the aisles. The tower stands at the S.W. corner and projects to the W. of the church.

E. Elevation. The middle bay has a round-headed window with an eared architrave. The wall stands on a stone plinth and has a plain band below the window-sill; both plinth and band are continued round the church. The angles, with those of the side aisles, are rusticated and the wall is finished with a modillioned cornice and pediment, having a round opening in the tympanum. The side bays have each two windows, the upper round-headed with eared architrave and plain key, the lower part being filled with a red brick panel. The lower window is segmental-headed with eared architrave and plain key. The wall is finished with a modillioned cornice with a raking cornice above it, continuing the lines of the pediment of the middle bay.

N. Elevation. This elevation is of two storeys, five bays long, divided horizontally by a plain band. In the lower storey are four windows uniform with those at the E. end of the aisles. In the fifth bay is a square-headed doorway with architrave and cornice above. In the upper storey are five round-headed windows, also uniform with those at the E. end. The wall is finished with a fluted frieze and cornice and a modern parapet.

S. Elevation (Plate 124). This elevation was originally exactly similar to that on the N., but in the last century the balustraded parapet was added, the keystones of the upper range of windows enriched, a new cornice added, a band inserted between the upper windows and the south door altered and rebuilt.

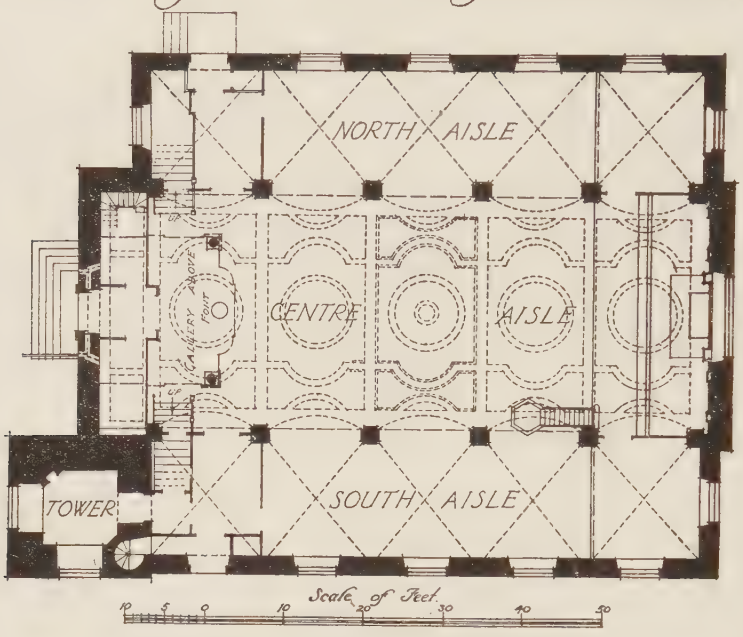
The *Tower* stands at the W. end of this elevation and is four stages high. The three lower stages have rusticated angles and are divided by plain bands. The ground-stage has a segmental-headed window in the S. and W. walls uniform with the lower range in the S. wall. The second stage has a round-headed window in the S. and W. walls, also uniform with those in the S. wall but with a plain key; in the E. wall is a round-headed window, now blocked. The third stage has a modern clock-face on the S. and W. The bell-chamber has a two-light louvred opening in each face with architrave and modern cornice above. The angles of this stage have stone pilasters with modern panelling, and the two stone bands on each face are also modern. The tower is finished with a cornice and modern balustraded parapet.

W. Elevation. At this end of the N. aisle are two windows similar to those in the E. end and the wall is finished with two cornices in the same manner; the W. doorway has a moulded architrave and a segmental pediment resting on brackets.

Interior (Plate 122). The nave is divided from the side aisles by arcades of five bays on each side, having round arches groined into the ceiling and springing from square panelled piers each finished with an enriched capital. These stand on bases rising to the level of the side galleries, consisting of four panelled pilasters set back to back and finished with a cornice under the gallery. The responds are half piers. The main ceiling is semi-circular in form, the spandrels of the arcade having large cherub-heads. The centre portion has three panels to each bay, the middle one having half-round projections on the N. and S. and a circular wreath of foliage in the centre; the lower panels have half-round sinkings at top and bottom, with cherubs and cherub-heads. The ceiling of the projecting bay on the W. has three large rectangular panels. The ceiling of the aisles forms a groined vault over each bay, concentric with the arcade, and resting against the outer walls on moulded brackets.

The Tower has a door in the E. wall of the ground-stage. This stage is used as a vestry. The circular stairway is in the S.E. angle and is approached by a doorway on the church side.

CHURCH of S^T ANDREW by the WARDROBE.

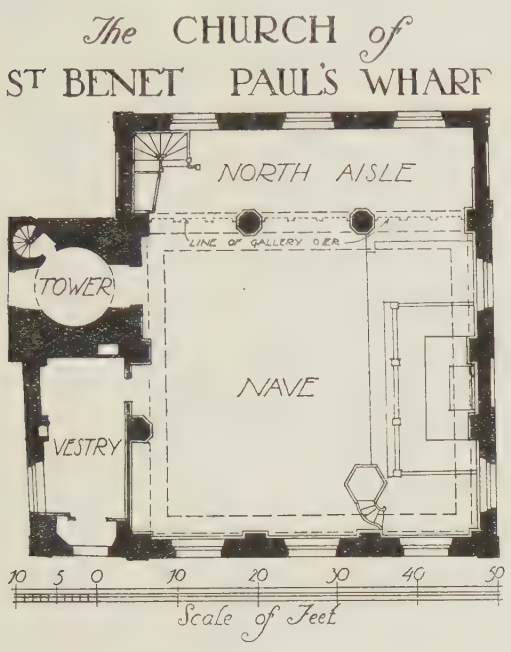


Fittings—All the fittings, unless otherwise described, are of late 17th-century date. *Bread-shelves :* On W. wall—on screen below organ-gallery, in four long divisions, with moulded and enriched cornice and pierced scrolls at sides. *Communion Rails :* with twisted balusters, panelled standards and moulded top and lower rails. *Communion Table :* In S. chapel—with four turned legs and moulded top and lower rails. *Doors :* The N. and S. external doorways, inner S. lobby, vestry-doorway and gallery-doorways, have panelled doors, some with glazed upper panels ; the vestry-doorway, the inner S. lobby and the side-gallery doorways have bolection-moulded architraves. *Font :* moulded round bowl of stone with cable-moulding and acanthus-enrichment below, wooden stem of diminishing pilaster form. *Galleries :* In side aisles—with panelled fronts, three raised panels to each bay, moulded fascia to bressummer and moulded capping. *Panelling :* On walls of aisles and W. wall, panelled wainscoting, in two heights, with raised panels and moulded cornice. *Paving :* In sanctuary—paving of dark grey and white marble squares. *Plate :* includes a flagon of 1618 given by T. A. ; cup of 1602 with cover-paten of 1609 and cup and cover-paten of 1628, both cups belonging to St. Anne Blackfriars, with inscription and date 1602, both covers inscribed 1609 ; two cups and cover-patens of 1627 belonging to St. Anne Blackfriars, the covers inscribed 1628 ; two alms-dishes of 1700, one the gift of Richard Johnson, 1640, with the arms of the Woodmongers' Company, the other with inscription and date 1701 ; two patens of 1623, belonging to St. Anne Blackfriars, with inscription and date, 1624 ; spoon probably of the 17th century and given by W. Hill, clerk of St. Anne Blackfriars. *Pulpit :* hexagonal, with enriched panel on each face, enriched cornice and lower rail, modern stem and stair. *Reredos :* of wood, in three bays divided and flanked by Doric pilasters supporting an entablature and panelled attic, crowned with vases ; middle bay projecting and flanked by fluted Doric pilasters supporting an entablature and curved pediment with painted name Jehovah in Hebrew in tympanum ; behind altar three round-headed and enriched panels with cherub-heads in the spandrels. *Royal Arms :* On angles of easternmost pews—carved figures of lion and unicorn, holding plain shields. *Seating :* Ground-floor fitted with box-pews of panelled wainscot ; churchwardens' pews, at W. end, with carved and pierced frieze-panels ; panelled pews in galleries. *Staircases :* At W. end—to galleries, two, with moulded rails and twisted balusters.

Condition—Good.

(3) CHURCH OF ST. BENET stands on the N. side of Upper Thames Street, at the W. corner of Bennet's Hill. It is built of brick with some dressings of Portland stone. The tower has a core of rubble faced with red brick and has dressings of Portland stone. The roof of the main church is hipped and tiled, with a lead flat in the middle ; the aisle has three tiled and hipped roofs, one to each bay. The mediæval church

was destroyed in the Great Fire of 1666 and was rebuilt by Sir Christopher Wren in 1677–85, at a cost of £3328 18*s.* 10*d.* The core of the tower-walls may be mediæval to the height of about 10 ft. above the floor. The church ceased to be parochial in 1879 and has since been used by the Welsh Church. A vestry formerly standing at the N.W. angle of the building was pulled down in the last century.



Architectural Description—The church forms a rectangle (41¼ ft. from E. to W. by 51¼ ft. from N. to S.) with a N. aisle (10 ft. wide) and a tower and vestibule (now a vestry) at the W. end.

The *E. Elevation.* In the middle of the E. wall is a square-headed panel and flanking it are two round-headed windows. Above each is a richly carved stone festoon let into the brickwork, that over the middle bay having a cherub-head in addition. At the end of the N. aisle is a blocked round-headed window with festoons above it similar to those described. At the angles of the main building and aisle are pilasters of slight projection, built of alternate courses of brick and stone. The walls are finished with a wood modillioned cornice with a stone architrave band beneath it. The *N. Elevation.* The three bays of the aisle have each a round-headed window uniform with those in the E. wall, and the wall otherwise has an exactly similar finish. The roof has three hipped gables. The *S. Elevation* (Plate 124) is uniform with the N. as to its three eastern bays. The W. bay or vestibule is set back slightly, and has a blocked square-headed light with festoons above and a square-headed door below with moulded architrave and a pediment supported on consoles. The main cornice is continued round the vestibule and the S.W. angle has a pilaster all as before described. The *W. Elevation.* At the W. end of the N. aisle is a round-headed, partly blocked window. The tower stands somewhat to the N. of the centre of the W. elevation. It is three stages high with a lead-covered cupola above. The base is faced with Portland stone to the height of 10 ft. and in the W. wall is a square-headed doorway, with a round-headed window above it, similar to those in the N. wall, the lower part with modern blocking. Between the first and second stages is a moulded stone band. The second stage has a round window in the W. wall, and between this stage and the third is a plain stone band. The third stage or bell-chamber has a two-light square-headed louvred opening in each face with a moulded stone architrave and cornice. The angles of the tower have stone and brick pilasters as the rest of the church, and the top is finished with a modillioned wood cornice and stone architrave supporting a lead-covered blocking-course. The lead-covered timber cupola consists of a domed base with eight oval lucarne-lights. On it is an octagonal lantern with a square-headed opening in each face and pilasters set diagonally at the angles. It is finished with a continuous entablature supporting an octagonal capping with concave sides and a ball and vane. In the W. wall of the vestibule is a round-headed window at the gallery-level.

Interior (Plate 123). The E. wall is divided into three bays (of which the centre one is narrower than the sides) by Corinthian pilasters supporting an entablature, with enriched modillioned cornice, carried completely round the square body of the church. On the N. side two Corinthian columns, with square pilasters as responds, divide the body from the N. aisle. The columns stand upon tall octagonal wainscoted plinths. The S. wall is divided up as the E. wall, but the bays here are equal. The W. wall is made to correspond to the E. by having an engaged column at the S.E. angle of the tower and a free column on an octagonal wainscoted plinth between the body of the church and the vestibule. The body of the church has a flat plaster ceiling. The aisle-ceiling is also flat with an architrave-moulding carried round at the top of the walls and supported on brackets, modelled with cherub-heads, scallops and foliage. The vestibule has quarter-pilasters in the W. angles and a pilaster opposite the free column. The tower has a round-headed doorway in the E. wall masked on the church side by a wood door-case. Above it is a round-headed opening closed with wainscot. The ground-stage is circular on plan internally and faced with ashlar. A door in the S. wall at the gallery-level communicates with the W. gallery, and a segmental-headed door in the E. wall of the second stage opens into the roof.

The circular stairway in the N.W. angle communicates by doorways with each stage.

Fittings—The fittings, unless otherwise described, are all of late 17th-century date. *Bells :* one by W. Wightman, 1683, and a small bell in the cupola inscribed "Thomas Pinfold Dr. at Laws, 1685." *Communion Table* and *Rails.* Table (Plate 43) : with carved angels at angles, supporting pierced enriched cornice with swags and cherub-heads under front edge ; carved and shaped rails forming pedestal in middle with figure of Charity ; inlaid top with inscription on front edge, "All that look in love, sing prhises to the God above, that can increase your love." Retable, of two shelves, at back of communion-table, of similar inlaid work. Rails : with panelled standards, twisted balusters and moulded top and bottom rails. *Doors :* The W. and S. external doors are each of two panelled leaves ; the inner door on the S. has bolection-mouldings and glazed upper panels ; the door between the church and tower is of two panelled leaves, the upper panels glazed ; it has an elliptical head with a carved surround and is flanked by panelled pilasters with carved scrolls, supporting a lofty segmental pediment with royal (Stuart) arms (Plate 16) on the tympanum ; in the spandrels are cherub-heads ; the cupboard-door under the gallery is of two panelled leaves. *Font* (Plate 10) : of white marble, with moulded octagonal bowl, carved with four cherub-heads, drapery and foliage, baluster-shaped stem with Ionic cap, drapery-swags and acanthus-ornament on base. Cover of oak, ogee-shaped, with enriched base-moulding and with carved fruit and flowers on the angles, flaming urn as terminal. *Galleries :* The N. gallery has a panelled front resting on bressumers with a moulded and carved entablature between the columns of the church and a carved capping ; each division of the front has three bays divided by carved and panelled standards ; the middle bay of each division has a cartouche with the painted arms of (*a*) See of Canterbury (Plate 17) ; (*b*) Royal arms (after 1714) ; (*c*) an anchor for the Admiralty ; the soffits of the bressumers are panelled and have carved pendants beneath the standards. The stairs have a continuous moulded string, heavy turned balusters, square newel with moulded cap and a panelled dado against the wall. The W. gallery is similar to the N. but has no cartouches ; the former staircase has been removed. *Monuments :* On E. wall—(1) to Gregory King, Rouge Dragon, 1712, draped white marble cartouche (Plate 26) with cherub-head and shield-of-arms ; in S.E. angle, (2) to Mark and Alice Cottle, black and white marble tablet with apron and pediment supporting a ball and obelisk and a pavilion with looped drapery above, probably early 18th-century ; on second column of N. arcade, (3) to Stephen Brice, 1688, white marble scrolled cartouche with black marble oval panel and drapery, cherub-heads, flaming urn and, at the base, a small cartouche ; on S. wall, (4) to Robert Wyseman, 1684, white marble wall-monument, consisting of pedestal with base and gadrooned capping, looped curtain above, with medallion in foliated frame and carved with bust in relief. *Panelling :* On E. and S. walls and forming partition to vestry (former vestibule)—in three ranges of panels with moulded capping. In opening between gallery and tower—panelling with radiating panels in head. Panelling over vestry-door finished with enriched cornice and cherub-head. *Paving :* round font, of black and white marble. *Plate :* includes two dishes (Plate 33) of *c.* 1712, probably of foreign workmanship, both given by Eleanor James. *Poor-box :* supported on a stand, made up of four twisted balusters from Communion rails, with moulded capping and base. *Pulpit* (Plate 35) : of oak, hexagonal with panelled sides with enriched capping and base-moulding, panels flanked by carved festoons ; pulpit, said to have been formerly dated 1683, perhaps on door, now missing ; stairs, stem and base modern. The standard of former sounding-board now employed as front to reading-pew ; it is panelled and flanked by elongated scrolls. Sounding-board, with inlaid soffit, now fixed in ceiling of ground-stage of tower, parts of enriched cornice reset as lintel above vestry-doorway. *Reredos :* of oak, flanked by broad panelled projections or pilasters with carved frieze-panels above dado, and rectangular panels painted with the Creed and the Lord's Prayer ; carved entablature continued across reredos with Hebrew name Jehovah painted on central panel ; segmental pediment enclosing a carved dove and supporting two pedestals, each with two vases ; middle bay of reredos with carved panels above dado and two large round-headed panels above painted with the ten commandments, carved cherub-heads in spandrels. *Royal Arms :* see *Doors. Seating :* former high pews, cut down and re-arranged and having panelled backs and ends ; backs of westernmost pews, three panels high and finished with moulded capping. *Stalls :* formed of old panelling from pews, backs with carved frieze-panels and capping. *Table :* In vestry—with twisted legs, moulded rails and top. *Table of Benefactions :* On E. wall of tower, towards nave—two round-headed panels with carved and gilt frames. *Miscellanea :* On E. wall—above panelling, carved and painted achievement (Plate 17) of the arms of the College of Arms.

Condition—Good.

Secular :—

(4) The Deanery of St. Paul's stands on the W. side of Dean's Court. The building is of two storeys with basements and attics ; the walls are of brick and the roofs are tiled. It was built by Dean Sancroft in 1670 from designs by Sir Christopher Wren ; a small W. wing was added in the

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Nave, looking E. from W. gallery.

PLATE 97.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Crossing and Quire from S. Transept.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
N. Transept, looking N.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Nave and N. Aisle, looking W.

18th century, and later still an annexe was built at the S.W. corner.

The house is of interest as a complete and largely unaltered example of the work of Sir Christopher Wren.

The *E. Front* is plastered and painted ; the wall has a plinth and two brick bands between the two main storeys ; the wooden eaves-cornice has carved modillions. The entrance-doorway, in the middle of the front, has a large moulded hood with a panelled soffit and supported on carved trusses springing from lions' heads ; flanking the doorway are panelled pilasters carved with fruit and flowers. The doorway is approached by a two-way flight of steps, resting on an open arch, admitting light to the basement. The windows are symmetrically disposed and have flush frames. The hipped roof has three dormer-windows. The *W. Front* has a single band between the main storeys and an eaves-cornice with plain modillions. The windows have rubbed brick heads and red facing-bricks as dressings. The *S. Side* is of similar character, but one window, lighting the staircase, has a solid frame with mullion and transom.

Interior. The Hall has two panelled archways, with round heads, opening on the N. and S. to the two staircases. The fireplace, in the N. wall, has a moulded wooden surround and cornice and the overmantel has a large bolection-moulded panel and a cornice at the ceiling-level. The walls are panelled for two-thirds of their height with a moulded capping and a cornice at the ceiling-level ; the doorways have moulded architraves. The Dining Room, W. of the Hall, has walls panelled to the ceiling, with cornice and dado-rail. The Library, S. of the Hall, has similar panelling much altered. The Smoking Room, in the N.W. angle of the house, has a panelled dado and a cornice at the ceiling-level. The main staircase (Plate 39) extends to the first floor only and has twisted balusters, moulded rails ramped to the square newels and straight moulded strings ; the walls have a panelled dado. The back staircase (Plate 41) has turned balusters, square newels and straight strings. The rooms on the first floor have been modernised but retain some of the original panelling and dado-rails. The Kitchen, in the basement, has some exposed ceiling-beams and doors with bolection-moulded panels.

The Forecourt, to the E. of the house, is paved and has a front boundary-wall, with two gateways, of the same date as the house ; the piers are square and finished with a cornice, two being surmounted by pineapple-ornaments and two supporting wrought-iron lamp-stands.

Condition—Good.

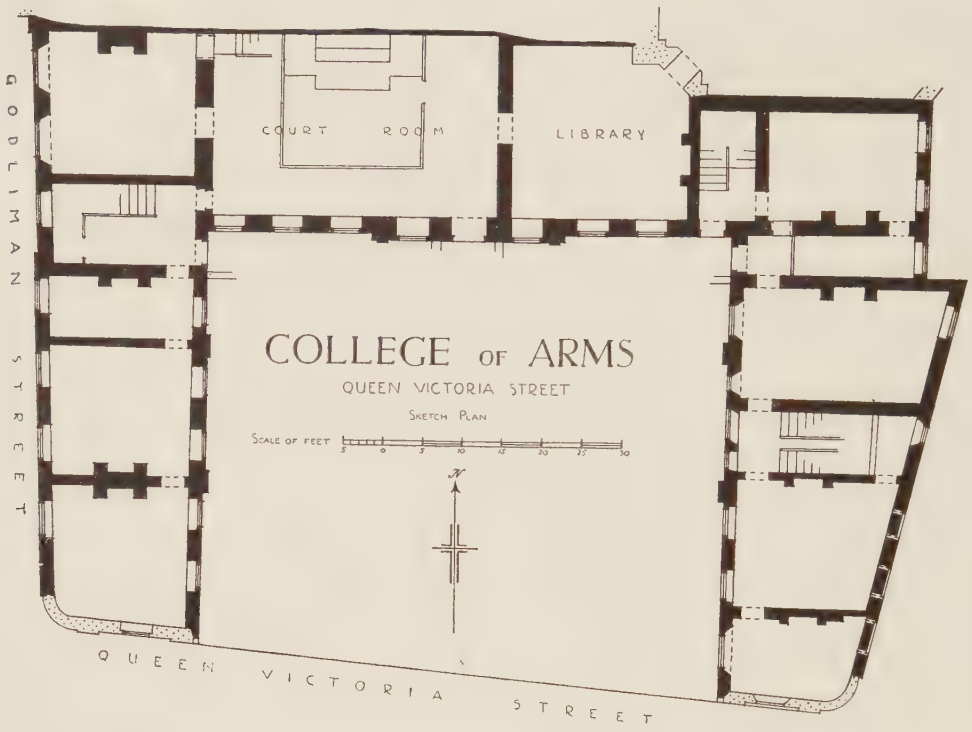
(5) THE COLLEGE OF ARMS stands on the N. side of Queen Victoria Street, 50 yards N.E. of St. Benet's church. It is of three storeys with cellars and attics ; the walls are of brick with some stone dressings and the roofs are covered with slates. Derby House, which was given by Queen Mary to the College of Arms in 1555, was burnt in the Great Fire of 1666. The new building was apparently designed by Morris Emmott and was begun in 1670 or 71 ; it was not completed until about 1677, and consisted originally of ranges of building surrounding a courtyard, partly open on the S. to St. Benet's churchyard. On the laying-out of Queen Victoria Street, about 1867, the southern portion was pulled down and the old entrance through the W. wing blocked up. A drawing of 1768 shows that the building then had an eaves-cornice with pediments in the middle of each front ; these have now been replaced by parapets. The existing building consists of a main block on the N. with E. and W. wings projecting towards the S. The steps and balustrading in the courtyard are modern, as are two of the staircases and the Record Room.

The house is of interest as a dated example of post-Fire architecture and the fittings of the Court Room are noteworthy.

The *Elevations* to the courtyard (Plate 125) are each of three bays, the side bays having a band between the ground and first floors and a cornice between the two upper floors. The middle bays of the side wings are flanked by Ionic pilasters standing on a cornice at the first-floor level and continued as rusticated projections on the face of the ground-floor ; the pilasters have each an ornamental band. Near the base of this bay, on the E. side, are two panels with (*a*) a *griffon's leg razed* and (*b*) the conjoined legs of Man, for Derby. The same bay on the W. side was pierced at the base by an entrance-archway, now built up. The corresponding bay of the main N. block is generally similar to that of the side wings, but has four pilasters and a modern porch below ; between the middle pilasters is a panel with the arms of Howard as Earl Marshal, probably modern ; fixed on the wall of the basement is a stone with a decayed carving of a portcullis. The windows towards the courtyard are square-headed and have flush frames. The three ranges were formerly finished with cornices and pediments, but these have now been replaced by plain parapets.

The *Outward Elevations* of the two side wings have modern parapets and brick bands between the storeys. On the ground-floor on the W. side was the former entrance-archway, now filled in ; the large keystone and the horizontal cornice above it still remain.

Interior. The *Court Room,* forming the western part of the main block, is carried up through two storeys and has a gallery at the E. end. Below the gallery the wall has bolection-moulded panelling



and a doorway with moulded architrave and cornice with broken pediment and the arms of Howard as Earl Marshal. The N. wall is similarly panelled to nearly half its height and finished with a cornice; in the middle is a panelled projecting bay (Plate 48) flanked by fluted Corinthian pilasters supporting an entablature and segmental pediment; above the pilasters are cherubs holding a baton and a coronet respectively, and on the pediment are the royal arms of Queen Anne, after the union; there are also two cartouches of the arms of Howard as Earl Marshal; the face of the projecting bay is panelled with a carved panel at the top and two long carved pendants terminating on the carved arms of the seat which is set against the bay. The space in front is enclosed by a wooden rail with turned balusters. The W. wall has panelling, continued from the N. wall, and a doorway surmounted by a carved cartouche-of-arms of the College of Arms; above the blocked doorway, further N., is a carved cap of estate supporting a leopard; the doorway, to the S., has a similar cap supporting an eagle and child. The lower windows in the S. wall have panelled splays and internal heads. The Gallery-front has turned and twisted balusters, panelled standards and moulded rail. The original *Library*, E. of the Court Room, has in the E. wall a fireplace with a moulded surround flanked by cherub-heads and pendants and finished with a cornice; the overmantel has an enriched central panel, surmounted and flanked by festoons of flowers; above the middle of the panel is a carved cartouche of the Earl Marshal's arms. Flanking the fireplace the wall has enriched panelling finished with a cornice. In the W. wall is a doorway with moulded architrave, a festoon of drapery in the head, and a cornice supported by brackets. The *Staircase*, E. of the Library, has turned balusters, straight moulded strings and moulded hand-rails. The staircase in the W. wing (Plate 40) has heavy twisted balusters, square newels with moulded pendants and straight strings. A doorway in the W. wing, at the second-floor level, has an eared architrave surmounted by a cornice and pediment.

Condition—Good.

(6) Paul's Bakehouse Court, houses Nos. 1, 3 and 4, form a courtyard on the W. side of Godliman Street, 100 yards S. of the cathedral. House No. 1 is of three storeys with cellars and attics; No. 3 is of four storeys with cellars, and No. 4 of four storeys with cellars and attics; the walls are of brick. The houses were built late in the 17th century, but were considerably altered in the 18th century; the two houses on the W. and N.E. of the courtyard are modern. The front of house No. 1, on the N. side of the courtyard, has square-headed windows, with flush frames and a brick cornice above the second storey; the doorway is of the 18th century. The internal features of this house are also of the 18th century. The front of houses Nos. 3 and 4, on the S. side of the courtyard,

has square-headed windows with flush frames; the windows on the third floor are casements, those to No. 3, being original; there is one old lead rainwater-head and pipe. The front to Godliman Street has a central carriage-way. Inside No. 3 are some exposed ceiling-beams, and on the second floor is a fireplace with an eared architrave and a bolection-moulded panel above. The staircase (Plate 41) of No. 4 is original from the top floor to the attics and has turned balusters, straight moulded strings and rails and square newels, one with a ball-finial. On the third floor is a fireplace with a moulded surround and a bolection-moulded panel and cornice above.

Condition—Fairly good.

(7) HOUSE, No. 16, on the W. side of Godliman Street, at the angle with Knightrider Street and immediately S. of (6), is of four storeys with cellars; the walls are of brick. It was built late in the 17th century, but has been much altered internally. The E. front has timber-posts to the ground-floor, with yellow brick filling between them; the corner-post has a quarter column, worked on the angle, with a moulded cap. There is a wooden cornice between the ground and first floors and brick bands between the upper storeys. The windows have flush frames and over the middle window on the first floor is a segmental pediment. The S. front is similar in general arrangement, but many of the windows are blocked.

Condition—Good.

(8) HOUSE, No. 39, on the E. side of St. Andrew's Hill, 30 yards S. of Carter Lane, is of four storeys; the walls are of brick. It was built late in the 17th century, but has been extensively altered and refaced. Inside the building, between the first and third floors, is an original staircase, with turned balusters and straight moulded strings.

Condition—Good.

(9) HOUSES, Nos. 3, 4 and 5, on the W. side of Wardrobe Place and 30 yards N.E. of St. Andrew's church, are of three storeys with cellars and attics, except No. 5 which has an added storey; the walls are of brick. They were built late in the 17th or early in the 18th century, but have been much altered internally. The E. front has brick bands between the storeys and windows with segmental heads and flush frames. Inside No. 4 is an original staircase with turned balusters, moulded rails and straight strings. In No. 5 is a similar staircase, but only from the first to the second floor; there is also an original battened door re-used in a partition.

Condition—Good.

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11. CHEAP WARD.

Cheap Ward consists of the parishes of All Hallows, Honey Lane, St. Mary Colechurch, St. Martin Pomeroy, St. Mildred Poultry, and parts of the parishes of St. Benet Sherehog, St. Lawrence Jewry, St. Mary le Bow, St. Pancras Soper Lane and St. Stephen Walbrook.

The principal monuments are St. Lawrence Jewry, the Guildhall and Mercers' Hall.

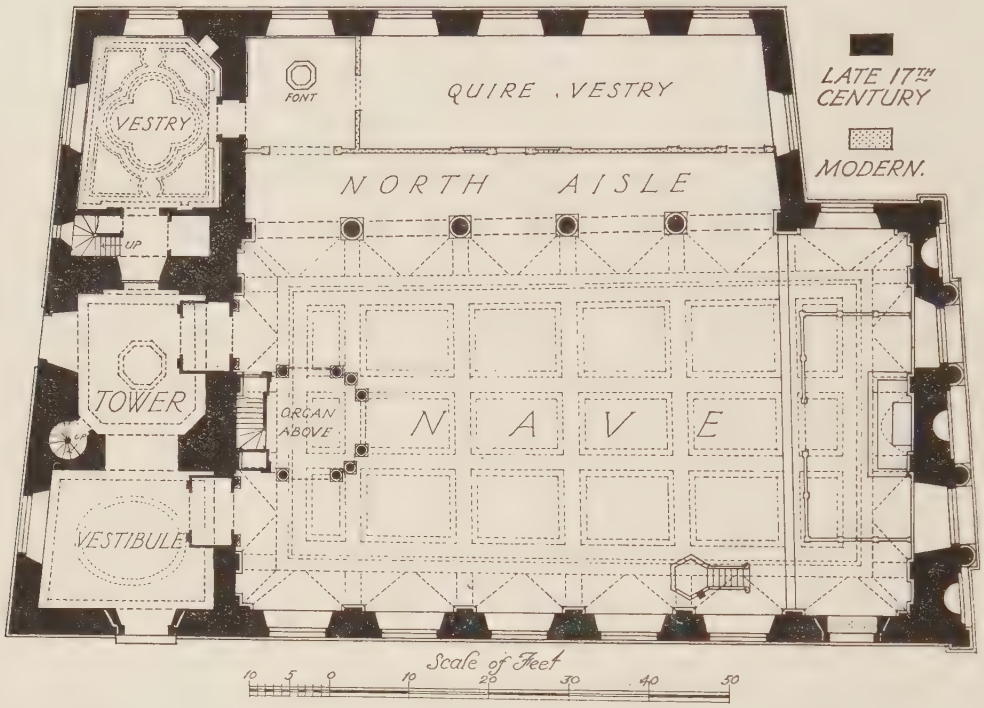
Ecclesiastical :—

(1) PARISH CHURCH OF ST. LAWRENCE JEWRY stands on the N. side of Gresham Street. It is a Renaissance building of a single apartment with a N. aisle and W. tower, vestibule and vestry. The walls are faced with Portland stone except the N. wall of the N. aisle, which is of rubble; the roofs are covered with lead. The old church was destroyed by the Great Fire of 1666 and rebuilt by Sir Christopher Wren in 1670–86, at a cost of £11,870 1*s.* 9*d.* It was repaired in 1867 and the roof was renewed in 1892.

Among the fittings the organ-case and pulpit are particularly fine examples of the period, and the wood carving and ceiling of the vestry are noteworthy.

Architectural Description—The *E. Elevation* (Plate 128) of the main building is divided into five bays by attached Corinthian columns which stand on a podium with plinth and moulded capping and support an enriched entablature surmounted by a panelled 'attic' with plain base and moulded capping and parapet; the angle-pilasters are square and the three middle bays project slightly, and have a pediment enclosing a circular window with moulded architrave; the middle and end bays each have a round-headed niche with semi-domed head and enriched impost-mouldings, all set in a shallow round-headed recess with a moulded archivolt. In the two intermediate bays are round-headed windows with similar impost-mouldings and archivolts, and above the heads of both windows and niches are carved festoons and swags of fruit and flowers. The E. end of the N. aisle has rusticated quoins, a moulded plinth and simple moulded cornice surmounted by a plain parapet. The E. window of the aisle has a round head with continuous moulded architrave. The return N. wall of the main building is similarly treated, but has a circular window and the cornice is surmounted by the return end of the attic, in which is a segmental-headed window; the attic is continued along the N. wall of the main building as a clearstorey and is pierced by five other segmental-headed windows. The *N. Elevation* of the aisle is similar to its E. end and is pierced by six round-headed windows. The *S. Elevation* is in seven bays with a chamfered plinth, simple moulded cornice and attic with parapet; in each of

CHURCH of St LAWRENCE JEWRY.



the end bays is a square-headed doorway with moulded architrave mitred round a cherub-head keystone under a moulded cornice supported on console-brackets; the E. doorway is blocked; over each doorway is a circular window with moulded architrave, and in each of the other bays is a round-headed window similar to those on the N. front; in the plinth, under the third and fifth windows, is a shallow recessed panel with a moulded segmental head; in the attic are six plain windows with segmental heads lighting the clearstorey.

The *W. Elevation* has both the plinths and main cornice continued across the front; at either end is a round-headed window with a moulded architrave and surmounted by plain raised panels flanked, at the N. end, by square-headed windows. The *W. Tower* is in four stages surmounted by a lead-covered lantern. In the W. wall of the ground-stage is a square-headed doorway with moulded architrave surmounted by a frieze and cornice with pediment carried on plain curved brackets; N. of the doorway is a plain square-headed window; the main cornice divides the ground from the second stage. The second stage has in the W. wall a segmental-headed window and is finished by a moulded string. Both the third and fourth stages have plain pilasters at the angles. The third stage has in the N., S. and W. walls a segmental-headed window set in a rectangular recess with a rectangular panel above; dividing the third from the fourth stage is a moulded cornice. The bell-chamber has in each wall, set within a shallow square-headed recess, a round-headed window with moulded imposts and archivolt; this stage has a modillioned cornice surmounted by a balustraded parapet with pedestals at the angles, supporting obelisks terminating in balls. The lantern is in three stages, surmounted by a short octagonal spire with moulded capping and ball-termination. The first stage forms a plinth; the second is in the form of a Greek cross on plan and is surmounted by a moulded cornice with a pediment over each of the projecting arms; in each of the main faces is a round-headed opening with moulded imposts and plain key-blocks; the third stage forms a square base with a moulded capping below the spire. The spire is finished with a weather-vane in the form of a grid-iron.

Interior. The *Chancel* and *Nave* (83 ft. by 47 ft.) are undivided structurally and occupy the body of the main building, which is six bays in length and three in width with half bays at either side. The bays are divided in the E., S. and W. walls by Corinthian pilasters and the five westernmost bays between the nave and N. aisle by a colonnade of Corinthian columns; both pilasters and columns stand on pedestals with moulded caps and bases and support a continuous entablature with modelled enrichment on the frieze of the E. wall and modillioned cornice; on the N., S. and W.

W. end of Nave.

Gallery over entrance, S. Transept.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Nave, looking S.W.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
N. Arcade of Nave.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

'Geometrical' Staircase in S.W. tower.

walls the entablature projects slightly over each pilaster or column with the top members of the cornice returning on to a flat band ornamented with a raised panel with enrichment at either end. The two windows in the E. wall and the last five in the S. wall each have moulded imposts and archivolts; the E. windows have also a cartouche and swags above; in the N. and S. walls of the chancel the circular windows have each a moulded archivolt springing off moulded imposts; in the W. wall in the bay on either side of the middle bay is a round-headed opening corresponding and similar in detail to the window in the E. wall; the middle bay is masked by the organ. The clearstorey windows are placed centrally in each bay above the main cornice and have plain splays and segmental heads.

The *N. Aisle* (22¼ ft. wide) formerly contained a gallery, since removed, and is now divided longitudinally by a modern partition; the room formed on the N. side of this partition is now used as a quire-vestry and there is a baptistery at the W. end of the aisle; the windows are all similar to those in the S. wall.

The body of the church has above the main cornice a deep cove, groined over the clearstorey windows, above which is a flat trabeated ceiling surrounded by an enriched moulded cornice; dividing the bays of the cove are enriched panelled ribs, and the main ceiling is divided into eighteen panels by deep intersecting beams corresponding to the bays below; the beams are moulded, have panelled soffits and rosettes at the intersections; the three panels at either end are filled with compositions of branches, leaves and flowers; the side panels have borders of similar enrichment; in the centre of the three middle divisions are round bosses of foliage. The ceiling to the ground-stage of the W. tower has a moulded cornice with plain corbels and octagonal bell-way with moulded surround. The ceiling to the vestry (Plates 127, 211) is richly modelled in plaster; in the centre is a quatrefoil-panel surrounded by a band of fruit and laurel-leaf enrichment and in the spandrels, scrollwork of foliage, roses and sunflowers within a border of laurel-leaves, with circular panels in the middle of the N. and S. ends, filled with a double C under a crown with palm-branches.

Fittings—All of late 17th-century date unless otherwise described. *Bells:* eight; 3rd to 7th by James Bartlett, 1679; 8th by same founder, 1687. *Chest:* In tower—of iron with raised bands, handle at each end, two staples in front and ornamental boss round keyhole. *Communion Table:* with carved top rail, four corner legs and two under middle, connected below by carved ogee-shaped rails; two back legs plain, two front and two middle legs carved as figures of cherubs; in centre of front, carved wreath of oak-leaves enclosing the initials IHS. *Communion Rails:* with moulded plinth, carved rail, twisted and carved balusters and pedestal-shaped standards having enriched panels with carved festoons on W. faces and carved vases above angles. *Door-cases and Doors.* Doorcases: at W. end of nave (Plate 126), on either side of organ, with fluted Corinthian columns on panelled pedestals with enriched moulding, supporting entablature with carved frieze and modillioned cornice, curved broken pediment recessed in middle with pedestal in tympanum surmounted by carved figure of angel; between columns, square-headed doorway with enriched impost-moulding, carried across semi-circular archivolt with enriched mouldings and scrolled key-block; in tympanum enriched panels and in spandrels carved swags; sides and soffit of lobbies both panelled. Two outer doorcases (Plate 126), between nave and tower and vestibule, each flanked by fluted Corinthian pilasters supporting entablatures with enriched architrave, double brackets on frieze above pilasters and enriched cornice with segmental pediment recessed in middle; over head of doorway, between capitals, carved swags of fruit and flowers carried up in middle with architrave mitred round; in tympanum, moulded panel filled with carved palm-leaves and flanked by enriched brackets; S. side of each case panelled. Doors: To vestibule and tower-lobbies, W. doors in two leaves, each with moulded panels; between tower and staircase-lobby, in two leaves each with raised panels; external S. and W. doors, each in two panelled leaves; to tower-staircase, of two panels with moulded architrave; between vestry and N. aisle, in two panelled leaves; to vestry, two internal doors, each in two leaves, each with four enriched panels and architrave, carved with acanthus-leaves. *Font* (Plate 10): of white marble, with shallow octagonal bowl having scalloped and moulded upper edge and draped swags carved on each face, baluster-shaped stem with moulded capping and base on plain plinth. *Font-cover:* of oak, octagonal, with swags on each face of base surmounted by small pediments formed by two ogee scrolls; upper part with ogee cupola on low base with carved leaf-ornament on angles and modern terminal. *Monuments* and *Floor-slabs.* Monuments: In chancel—on N. wall (1) to John Tillotson, Archbishop of Canterbury, 1694, marble monument (Plate 24) with draped sarcophagus surmounted by cartouche of palm-leaves with head in relief, flanked by cherubs, mitre at top and shield-of-arms on sarcophagus. In N. aisle—on E. wall, (2) to Benjamin Whichcote, 1683, plain tablet, recessed at sides to form pilasters, surmounted by cornice and bust, with gadrooned shelf below, shaped apron with shield-of-arms and cherub-heads; (3) to Mary, daughter of John Browning, 1697, monument by Caius Cibber, with female figure standing by urn in shallow recess under drapery with gadrooned shelf

below flanked by figures of weeping children, and apron with shield-of-arms flanked by skulls, later inscription to William Bird, 1698 ; on N. wall, (4) to James Richardson, 1706, cartouche with scrollwork and drapery flanked by cherub-heads with skull and wings below and cartouche-of-arms above ; on W. wall, (5) to William Haliday, Alderman, 1623, Sussana (Row) his widow (afterwards wife of Robert, Earl of Warwick), 1645, Anne, wife of Sir Henry Mildmay, their daughter, 1656, and Diana Maria daughter of the last named, 1643, marble sarcophagus (Plate 21) with scalloped base supporting three inscription-panels surmounted by three busts all with carved flanking pilasters, supporting cornice and segmental pediment ; in recess above busts, three shields-of-arms, monument erected 1687 ; (6) to Catherine Lightfoot, daughter of Robert Abbot, 1673, marble tablet with flanking pilasters and scrolls, moulded shelf with carved corbels and swag and moulded, segmental cornice with winged cherub-head below and achievement-of-arms above. In nave—on S. wall, (7) to Christopher Goodfellow, 1690, John his son, 1700, and Dorothy wife of the first named, 1711, plain marble tablet with gadrooned shelf supported by carved cherub-head on apron and moulded cornice surmounted by shield-of-arms ; (8) to Peter Patten, 1673, marble monument with oval tablet on square panel flanked by scrolls with half Ionic capitals and bases resting on moulded shelf ; (9) to Elizabeth, wife of Sir William Rawstorn, 1675, panel with moulded border flanked by recessed pilasters with entablature and segmental pediment surmounted by cartouche-of-arms ; ovolo-moulded apron below with carved swags and second shield-of-arms. In vestibule—removed from St. Michael Bassishaw, (10) to Thomas Wharton M.D., 1673, white marble cartouche with scrollwork, fruit and flowers on draped background flanked on either side by two cherubs, winged skull below and achievement-of-arms above between two cherub-heads. Floor-slabs. In N. aisle—(1) to John Davis, 1681, Henry his brother, 1691, and Christian his sister, 1699, with shield-of-arms ; (2) to James Wane, 1672, and Elizabeth his wife ; (3) to Elizabeth Gilbert, 1687, with shield-of-arms ; (4) to Augustine Mumford, 1666 ; (5) to . . . Smith, . . . , with obliterated shield-of-arms ; (6) to Jane, wife of Thomas Dugdale, 1692, with shield-of-arms ; (7) to Ann Mumford, 1701, and others ; (8) to . . . , 168 . , with shield-of-arms. Nos. 2, 4 and 5, now covered up. *Organ-gallery :* occupying middle bay of W. wall of nave. Gallery, rectangular on plan with projections on E., N. and S. sides and carried on fluted Corinthian columns with enriched entablature having modillioned cornice surmounted by panelled attic with moulded base and enriched capping ; panels carved with scrollwork, musical instruments, with panelled pilasters over columns carved with swags ; under gallery against W. wall, panelled enclosure to cupboards and staircase with Corinthian angle-pilasters and large cartouche on E. side carved, with open volume of music inscribed " Non nobis Domine " and " St. Lawrence Jure," flanked by branches of laurel ; soffits of beams and ceiling under gallery panelled. *Organ-case :* divided into two tiers by enriched cornice projecting under upper ' towers ' of pipes on corbels, carved alternately with acanthus-leaves and cherub-heads ; sides to lower tier cased with bolection-moulded panelling ; choir-organ, carried on projection of gallery, with two panels of pipes with ogee-shaped heads separated by three ' towers ' of pipes carried on carved corbels and finished with entablatures and pierced carving ; front to main organ divided by three ' towers ' into two bays of pipes ; each bay with segmental head and divided horizontally by band of pierced carving ; middle ' tower ' carried up higher than side ' towers ' and each surmounted by enriched entablature with pierced carving below ; connecting heads of ' towers,' pierced carving with radiating pipes above ; sides of upper part each with large panel carved with musical instruments, and against W. wall of church ' tower ' of pipes similar to middle ' tower ' on front and flanked by two panels of pipes ; organ originally built by Renatus Harris, stood in W. bay of N. aisle, moved to present position in 1707, added to in 1710 and 1723, and reconstructed in 1875. *Panelling :* Round N. and S. walls partly continued round W. end, of oak in two heights with raised panels. Above W. doorcase with enriched bolection-mouldings and radiating panels in tympanum. To vestry (Plate 129), in three heights, lower plain, two upper raised and enriched, surmounted by enriched entablature with pulvinated frieze carved with bay and oak leaves ; over-doors and chimney-piece carved with swags of fruit, flowers and leaves with large festoons at sides. Fireplace surrounded by bolection-moulded architrave of coloured and veined marble and shelf of carved oak. *Pictures :* In vestry — on ceiling, painting of " The Apotheosis of St. Lawrence " by Fuller the younger, 1678 ; over fireplace in carved and moulded frame, " The Martyrdom of St. Lawrence," attributed to Spagnoletto (Ribera) ; in N. aisle, former altar-piece, " Adoration of the Trinity," Flemish school. *Plate :* includes cup of 1548, from St. Mary Magdalene Milk Street, cup and paten of 1561, cup of 1566, unmarked paten from St. Mary Magdalene Milk Street, two flagons of 1633 inscribed with donor's name, Gyles Martin, arms and date, seal-head spoon of 1638 inscribed " M.M.M. 1639," from St. Mary Magdalene Milk Street, two stand-patens of 1684 the gift of Robert Massy, with shields-of-arms, two silver-gilt dishes of 1684, one the gift of Robert Massy with achievement-of-arms, the other in memory of Anne Adam, cup of 1685 with inscription ; also the following pieces

from St. Michael Bassishaw, cup of *c.* 1600, with Augsburg marks, embossed lid with figure of a soldier, deep embossed bowl and stem also embossed, flagon of 1629 with three small busts of women on body of vessel, given by John Bancker, 1630, and stand-paten of 1629. *Poor-boxes:* by doorways in W. wall, two, square baluster-shaped stems with Corinthian caps, enriched boxes with original lock-plates. *Pulpit:* of oak, hexagonal with moulded base and capping both with carved acanthus-leaf enrichment, projecting angles with carved panels and raised panel on each face (except S.E.), with carved border and inlay; necking to capping carried down over each face in inverted segment enclosing carved cartouche flanked by leaf-scrolls; ogee-shaped base with carved projecting angles and stem with enriched angles. Sounding-board, hexagonal with panelled border to soffit and enriched entablature with winged cherub-heads at angles of frieze; cornice carried down over middle of each face in inverted segment surmounted by carved swag with scallop-shell over middle and carved vases at angles; support in form of square Ionic pillar with enriched capital and sides panelled in four heights with swags on upper panels. *Rainwater-heads:* On N. side one, and on S. side three, all with escutcheons and dated 1677; one on S. side, two on N. and one at W. end, all plain. *Royal Arms:* In nave—on S. wall, Stuart arms, carved in wood, formerly belonging to St. Michael Bassishaw. *Seating:* In nave—old pews cut down with raised panels on ends and backs. Corporation Pew: on S. side, with pierced and carved frieze of narrow panels. Churchwardens' and Overseers' Pew: at W. end, with panelling to back in four heights, lower panels with raised mouldings, upper panels pierced and carved, with capping carved on W. side. *Sword Rest* (Plate 44): fixed behind Lord Mayor's chair in Corporation Pew, of wrought-iron scroll-work surmounted by crown. *Miscellanea:* Benefactors' Tablets. In N. aisle—on S. side of partition, two, each with enriched frame with shouldered heads flanked by scrolls and surmounted by carved cornice and pediment. Bread-shelves. In N. aisle—on N. side of partition, three with guilloche-enriched edges enclosed in framing flanked by panelled and carved pilasters supporting enriched entablature with carved frieze. Wooden tablet, forming support for clock, over W. door of tower, with bolection-moulded frame surrounded by raised carving, from St. Michael Bassishaw. Fireplace. Reset in N. aisle, in middle of partition, of stone, with plain pilasters supporting entablature with tablet; above, swags and winged cherub-heads of carved wood painted. Table. In vestry—modern, but incorporating eight twisted and carved balusters and carved top rail.

Condition—Good.

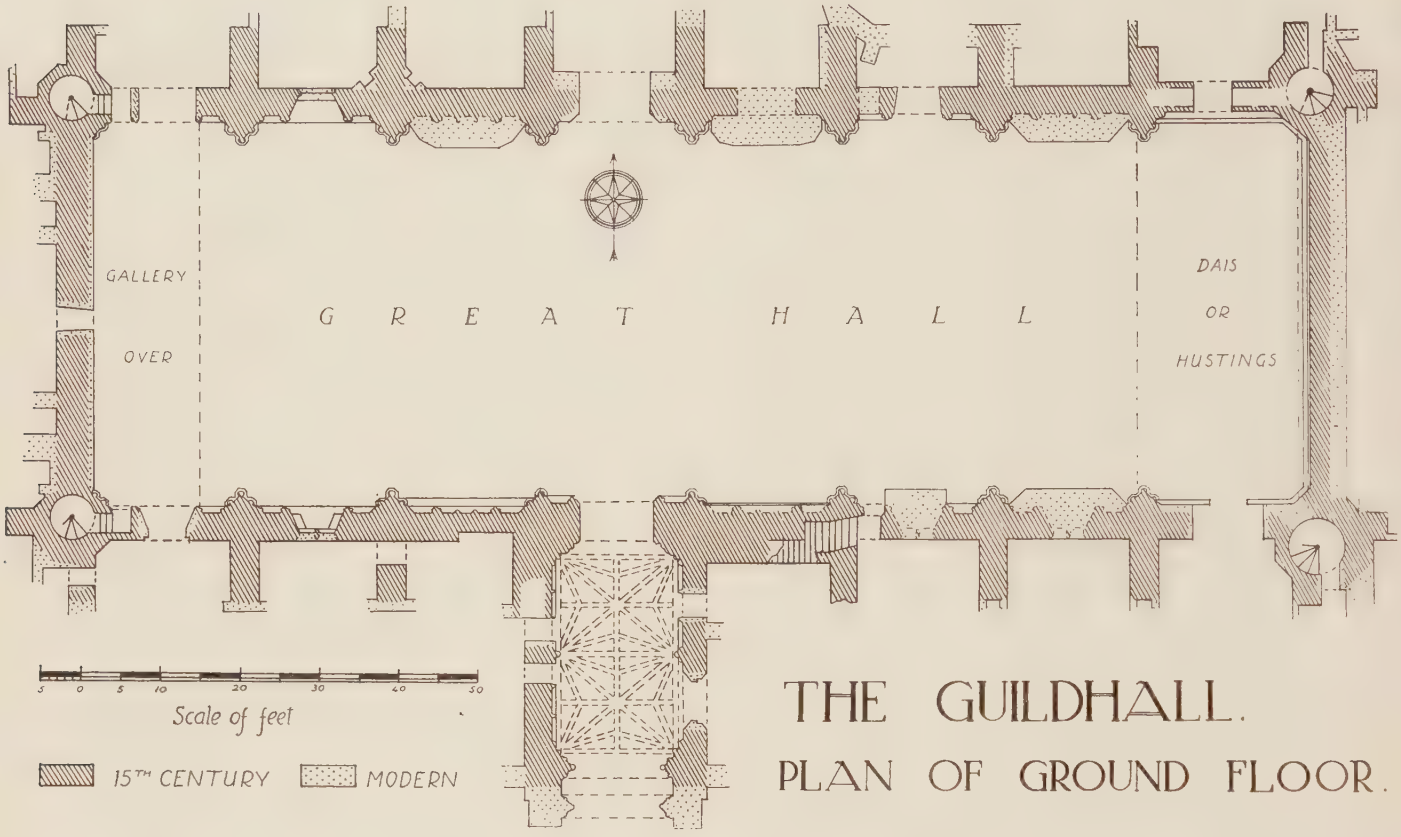
(2) Parish Church of St. Benet Sherehog was destroyed in the Great Fire of 1666 and was not rebuilt, but the churchyard remains on the N. side of Pancras Lane and contains a table-tomb to Michael Davidson, 1670.

Secular:—

(3) The Guildhall stands at the N. end of Guildhall Yard, 90 yards N. of Gresham Street. The main building is of one storey and an undercroft, the walls are externally of rubble with limestone-dressings and the interior of limestone-ashlar; the roofs are covered with slates. The present building dates from the early years of the 15th century. Fabyan's "Chronicles" (1411) state, "In this year also was the Guyldehall of London begun. . . ." Stow writes, "Thomas Knowles Grocer, Maior, 1400 with his brethern the Aldermen began to new build the Guild Hall." It was some years in building, the Porch not being finished until 1425; the Kitchen-wing which stood to the N. of the W. end of the main hall was built in 1501. The Great Fire of 1666 greatly damaged the building and Sir Christopher Wren was probably entrusted with the restorations. Work then done included the raising of the side walls of the main hall about 20 ft. and the substitution for the original open roof of a flat timber ceiling divided into panels by beams; in the raised walls was a clearstorey of round-headed windows. The western half of the Crypt, which is supposed to have collapsed, was rebuilt with brick walls and barrel-vaulting within the original walls to carry the floor of the hall above, in place of the stone piers and mediæval vaulting. In 1788 the original front of the S. Porch, with the alterations probably made by Wren, was pulled down and redesigned by George Dance, and the present roof to the main hall was put up in 1865 by Sir Horace Jones, who demolished the 17th-century flat ceiling and lowered the side walls to their former height. The building was restored in 1815 and again in 1909. This latter restoration included the cleaning of the E. Crypt, the removal of cement and whitewash off the walls of the main hall and entrance-porch, and the opening out of various doorways and windows which had been blocked during some of the previous alterations.

The Guildhall is still substantially an early 15th-century building and the Porch and East Crypt are noteworthy examples of the period. The Aldermen's Court Room has one of the richest plaster ceilings in London.

Elevations. On all sides the lower part of the main hall is covered by modern additions or rebuilding. Where visible externally the walling is partly original and of coursed rag-stone, but the dressings are all modern or much restored. The end walls are gabled; at each angle of the building is an octagonal turret and the side walls are



THE GUILDHALL.
PLAN OF GROUND FLOOR.

each divided into eight bays by buttresses. The E. window is covered with Portland cement, but the W. window has an original label though patched with Portland cement.

Interior. The *Great Hall* (151½ ft. by 48 ft.) is divided into eight bays (Plate 130) by triple wall-shafts with carved capitals and moulded bases ; the capitals which support the roof-trusses are modern and the side walls above the springing of the trusses have been rebuilt. The walling below is mostly original, but portions of the upper part were rebuilt after the Great Fire ; the dressings have been considerably restored and much of the window-tracery is quite modern, though apparently following the original design. The easternmost bay is occupied by a dais ; the lower parts of the walls are covered by modern oak panelling, above which is original stone canopy-work with ribbed vaults to each division and cusped and sub-cusped front arches supporting a continuous frieze with bosses carved with shields of the City arms, masks, conventional leaves, etc., and surmounted by an embattled cornice ; in the middle of the E. wall the canopy projects in semi-octagonal form and has on the frieze, shields carved respectively with the arms of (*a*) France quartering England, (*b*) the City and (*c*) Edward the Confessor ; at the angles are corresponding projections. In the E. wall above the canopy-work is a large window divided into three main divisions by wide and heavily moulded piers ; the middle division is of five, the side divisions each of two cinquefoiled and transomed lights with tracery above ; the side divisions are flanked on the outer side by small niches with projecting pedestals and canopied heads, and the whole window is enclosed within a heavily moulded rear-arch with short shafted and moulded jambs. Each bay of the side walls is divided horizontally at about one-third of its height by a deep moulded and embattled cornice enriched with carved bosses of grotesque heads, shields of the City arms, animals and conventional leaves. Above this cornice each bay has a large and deeply splayed window, reaching to the underside of the main frieze of the hall and of two tiers each of two cinquefoiled lights and with tracery under a two-centred arch ; the splays are moulded and carried up to a square head enclosing cusped spandrels ; on either side of the window the wall-surface is panelled in two tiers of panels with cinquefoiled heads corresponding to the lights of the windows ; the upper heads are of ogee-form with trefoil-headed panels in the spandrels ; in some of the windows the two lower lights are blocked. On the

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Crypt, arches under crossing and Monument (15) to Lord Nelson.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

Crypt, N. side of St. Faith's Chapel, late 17th-century.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Crypt, N. side of St. Faith's Chapel, late 17th-century.

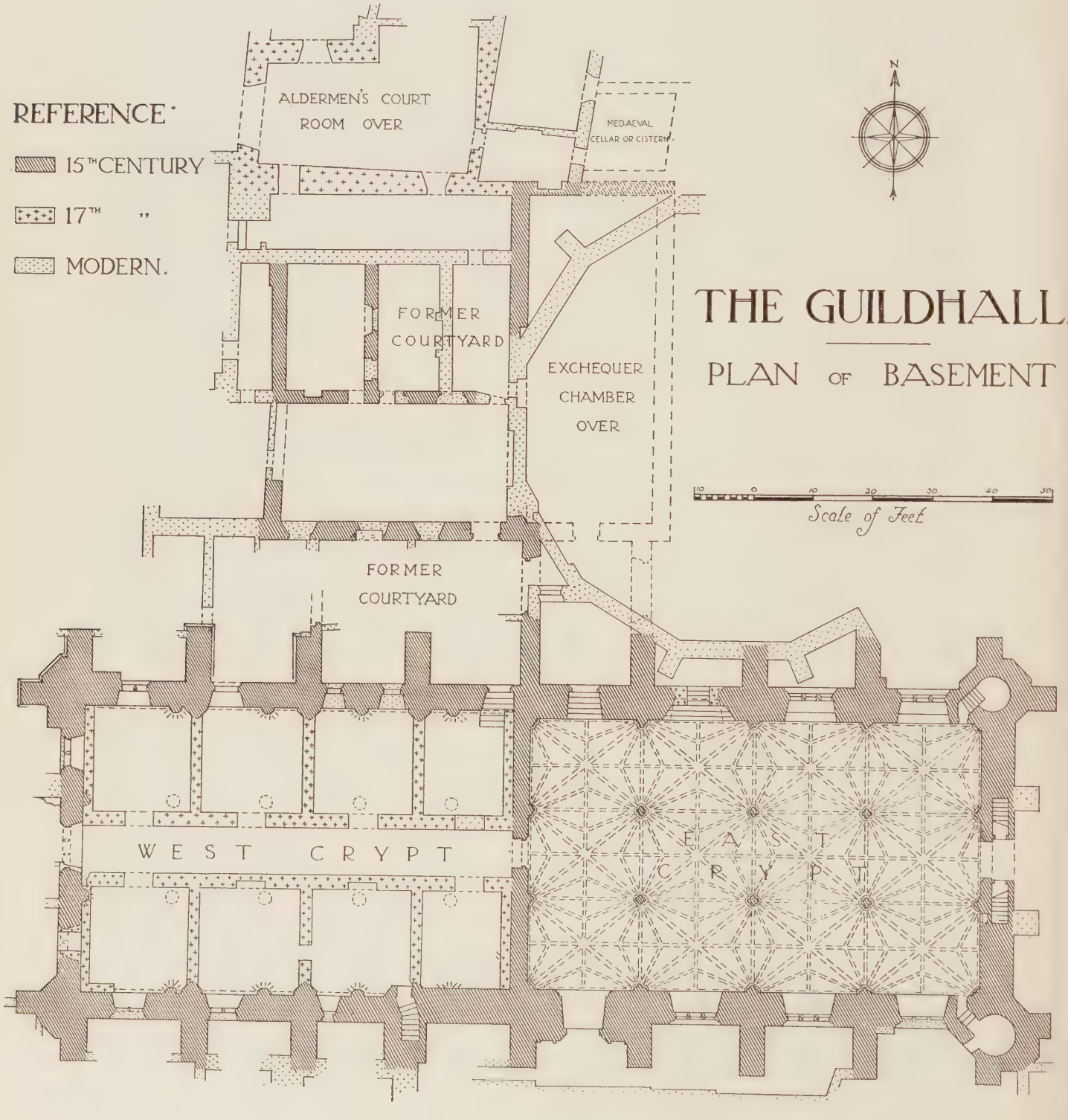
CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
The Library.

N. wall the lower parts of the second, fourth and sixth bays are blocked by modern monuments. In the third bay is a doorway with a four-centred arch under a square head; on the E. is an ogee-headed cinquefoiled panel with trefoiled spandrels of similar character to those on the walling above; on the W. is a blocked doorway with a two-centred head and cinquefoil-headed panels above. In the fifth bay is a large archway with moulded and shafted jambs with modern bases and foliated capitals and moulded two-centred arch within a square head; in the panelled and cusped spandrels are half-angels holding shields carved respectively with the arms of (*a*) France quartering England and (*b*) Edward the Confessor. The seventh bay has, in the lower part, an original window, now blocked, and of two cinquefoiled lights in a four-centred head; the head and jambs are defaced and the mullion is missing; it is flanked by panels with traceried heads similar to those on the walling above. In the middle of the eighth bay is a modern doorway. On the first pier is a boundary-mark inscribed "1680 CHEAP WARD." On the S. wall the lower parts of the second and third bays are covered by modern monuments, but on the W. side of the latter is a small doorway; the fourth bay is lined with modern panelling; the main entrance-doorway (Plate 174) in the fifth bay has moulded jambs and two-centred arch with traceried spandrels under a square head; the quatrefoils in the spandrels originally enclosed carving, but this has now gone; on either side of the doorway is a cinquefoiled ogee-headed panel with two tiers of trefoil-headed panels above. The sixth bay has stone panelling and in the seventh bay an original window of two cinquefoiled lights with a quatrefoil under a four-centred head with moulded splays and rear-arch; on either side of the window is stone panelling similar to that in the bay opposite; in the splays are low stone window-seats and the lights retain their old glazing with lozenge-shaped quarries and two metal casements with shaped latches; the eighth bay is panelled in a similar manner to the sixth bay, but the middle panel has been cut through to form a modern doorway; in the westernmost division is a doorway giving entrance to the S.W. stair-turret. Across the westernmost bay is a modern screen supporting a gallery. The great W. window is generally similar to that in the E. wall, but the upper tracery in the main side divisions is blind. Standing on modern pedestals on either side of the W. window, but not *in situ*, are the two figures of "Gog" and "Magog"; the figures are of wood and were carved by Richard Saunders, 1707–08; both represent grotesque giants with short legs and are dressed in semi-Roman costume with wreaths round their heads. Gog on the S. side holds in his right hand a 'morning star' and has hanging across his back a quiver of arrows. Magog carries in his right hand a halberd and in his left an elaborate shield, bearing an eagle displayed.

The *S. Porch* (25 ft. by 15½ ft.) is in two vaulted bays; the restored entrance-archway is two-centred and of two moulded orders carried on attached shafts with moulded capitals and bases. The vaulting springs from similar attached shafts with moulded capitals and bases; the side walls of each bay have three cinquefoiled-headed panels with vertical tracery under a two-centred head. The vaulting has moulded main, intermediate, wall and ridge ribs with the following carved bosses at the intersections—In N. bay, (*a*) shield of France quartering England with foliage; (*b*), (*c*), (*d*) a seeded rose with I.H.S. in 'black-letter'; (*e*) two beasts fighting and a fleur-de-lis; (*f*) a rayed wreath with hand in blessing; (*g*) oak-leaves and acorns; (*h*) wreath with greyhound; (*j*) leaves and intertwining stems. In S. bay, (*a*) shield-of-arms of Edward the Confessor within a crown and foliage; (*b*) and (*c*) seeded rose with I.H.S. in 'black-letter'; (*e*) seeded rose with X.P.I. in 'black-letter'; (*f*) antelope collared with a crown; (*g*) foliage; (*h*) swan with crown round neck, within a crown; (*i*) foliage. The ribs of the vaulting are considerably defaced.

Built into the S. wall against the fourth bay of the Great Hall is a narrow flight of stone steps; the top is carried on a moulded stone corbel built out from the E. wall of the porch, and at the top of the flight is an original doorway with a four-centred head which formerly opened into a chamber above the porch; the staircase was apparently built in the thickness of the wall, but the outer wall has been demolished and the inner face thickened.

The *E. Crypt* (73¾ ft. by 45½ ft.) is four bays in length and three in width (Plate 132) with two rows of blue Purbeck-marble piers, each of four attached shafts separated by a hollow with moulded capitals and bases; against the walls are responds of similar character. Each bay is vaulted and has hollow-chamfered ridge, main and secondary ribs with carved bosses at the intersections, including shields of the City arms, See of London, Edward the Confessor, and St. George; carved leaves, roses, blank shield on rosettes, bird on nest, angels, a grotesque head, a man's head wearing 'turban' headdress of the period. The vault over the middle bay against the E. wall rises towards the wall to clear the head of the E. doorway. This doorway has moulded and shafted jambs with moulded capitals and bases, two-centred arch of three moulded orders and moulded splays and segmental rear-arch; in each splay, opening into a narrow staircase in the thickness of the wall, is a small doorway with moulded jambs and two-centred head. The bottom of the doorway was originally



THE GUILDHALL.

PLAN OF BASEMENT

about 3¾ ft. above the level of the floor of the Crypt, which was apparently entered by a flight of steps, but the wall below the doorway has been cut through. In the S. bay of the E. wall is a shallow recess with hollow-chamfered jambs and three-centred head. The N. wall has in the first bay a small doorway with moulded jambs and two-centred head, and further W. a window of three trefoiled lights under a four-centred head; in the second bay is a similar window and in the third bay a segmental-headed doorway, of uncertain date, with brick arch and jambs, in place of a former window; in the fourth bay is a doorway with jambs and pointed head of two hollow-chamfered orders and depressed four-centred rear-arch; the lower parts of the jambs have been cut away. The S. wall has in the first bay an original doorway with moulded jambs and two-centred head, and further W. a blocked segmental-headed window of three trefoiled lights; the lights are filled with an old wrought-iron grate and in the inner head, and splays are a series of slots; in the second bay is a similar window with slots in the head and splays and one saddle-bar at the springing; in the third bay is a similar window with part of a wrought-iron saddle-bar at the springing; externally it was originally flanked on either side by a niche, but only part of the head of that on the W. side remains. In the fourth bay is an elaborate doorway with moulded and shafted jambs and moulded two-centred arch under a square head with panelled spandrels; on either side of the doorway were niches with vaulted heads and pedestals with panelled fronts and moulded caps and bases; the niches were flanked by small buttresses, and above the doorway was another niche with vaulted head and panels at the sides; the whole composition is now much defaced, the upper part of the W. niche having entirely gone; the bottom of the doorway is 5¼ ft. above the floor of the Crypt, which was originally entered by a flight of stone steps. In the W. wall in the middle bay is a segmental-headed doorway with hollow-chamfered jambs; the jambs are much defaced and the head is partly missing.

Fittings—Preserved in the Crypt: *Coffin and slab:* of stone, from the Guildhall Chapel, the slab with foliated cross between two trumpets and inscription round edge in Lombardic capitals to Goefrey le Troumpeur, late 13th or early 14th-century. *Coffin-slabs:* from Guildhall Crypt, two, each with moulded edge and foliated cross, 13th-century.

The *W. Crypt* (72½ ft. by 48½ ft.) was of simpler design than the E. crypt and was three bays wide and four and a half bays in length with the half bay at the E. end. Though of the same date as the main building, the bays do not correspond with those of the Hall above, the sub-piers of which show on the side walls of the crypt as semi-octagonal projections. Each bay was covered by a quadripartite vault with chamfered ribs springing from octagonal piers and semi-octagonal responds; there appear to have been no capitals at the springing, but none of the detached piers now remain though foundations were discovered during excavations in December, 1909. A 17th-century brick barrel-vault covers the central passage and the side chambers or cellars are treated in the same manner. Some of the original wall-piers with the springing of the vault-ribs have recently been exposed through the cutting away of the 17th-century brickwork, and the remains of original windows have also been uncovered. They are considerably damaged and are generally of two trefoiled lights under four-centred heads with internal rebates for shutters. The middle window in the W. wall has been cut through below the sill to form an entrance; the window was originally of three lights with tracery under a four-centred head, and part of the sill remains on the S. side.

Various buildings stood to the N. and N.W. of the main building and the existing remains are of 15th or early 16th-century date. N. of the W. crypt was an open court (now built over) and to the E. of it a corridor entered by doorways on both floors in the fourth bay from the E. of the main building; the E. wall of this corridor still remains and contains, in the lower part, a four-centred moulded arch or wide doorway of two orders, one chamfered and the other rounded, with a moulded label; above it, on the next floor, is part of a window with moulded reveals. On the N. side of the court was a room about 37½ ft. by 19¾; the side walls and part of the W. wall remain, but the E. wall is modern; in the S. wall are three original blocked windows and a doorway with moulded jambs, four-centred head and label; in the N. wall are two similar windows with a doorway with a four-centred head to the W. The smaller room to the N.W. of the chamber has in the E. wall a blocked doorway and window, both with segmental-pointed rear-arches, and in the S. wall a fireplace with chamfered jambs and four-centred head. The corridor from the fourth bay of the Hall, mentioned above, led to a room on the first floor called the *Exchequer Chamber* (about 56 ft. by 22 ft.). The greater part of this building was destroyed when the New Council Chamber was built, but parts of the two rubble walls, at the N.W. angle, remain. In the W. wall is a large blocked window of the 15th century with moulded splays and four-centred rear-arch in a square head with cusped spandrels; immediately to the S. and at a lower level is a blocked doorway, of the same date, with moulded splays and four-centred arch in a square head. In the surviving part of the N. wall is part of a large blocked window, at a higher level than

that in the W. wall, and flanking it on the W. the remains of a niche. All the details of this work are much weathered. Both walls stand on foundation-arches which were uncovered in 1928. Adjoining the building on the N. a mediæval substructure was found, at the same time, with walls of faced chalk and lying at a lower level than the foundation-arches.

The *Aldermen's Court Room* (Plate 131), to the N.W. of the building last described, is said to have been built early in the 17th century, but it, with the adjoining wing on the E., was largely, if not entirely, rebuilt after the Great Fire of 1666. Both wings are of three storeys and the walls are probably of brick, but have been plastered or rendered in cement. The Court Room, on the first floor, has an elaborate late 17th-century plaster ceiling with a central oval panel and two rectangular panels at each end. The central panel has concentric rings of ornament, including a broad band of scrolled acanthus with figures of satyrs, boys, various beasts, etc.; in the spandrels are elaborate cartouches of the arms of the City supported by *putti*, and at the sides and ends of the oval are small round panels enclosing two eagles and two *amorini* respectively; the two rectangular panels at each end of the ceiling are deeply recessed and bordered by an enriched cornice with swags; within each is a smaller panel with rounded ends and cherub-heads in the spandrels. The coved cornice, round three sides of the room, has a series of enriched cartouches, painted with modern arms and in the middle of the E. end is an achievement of the City arms. The main panels of the ceiling were painted by Sir James Thornhill in 1727; the main oval panel contains a female figure representing the City with attendant figures of Minerva, Peace, Plenty and two *putti*; the four smaller panels have each a *putto* holding sword, mirror, ewer and patera, etc. The walls of the room have an original dado and an enriched wooden cornice, but the rest of the panelling is modern except for a large panel at the W. end and the woodwork round the fireplace. The fireplace has a deep moulded surround of black marble with a scrolled key-block; above it is a painting on canvas by Sir James Thornhill, in black, green and gold, described on the artist's original sketch as "Justice inviolable embracing Mercy who leans on the City arms, Truth looking up to Justice, Religion and Liberty on one hand, Loyalty and Concord on the other." The three doorcases are all original and have panelled linings, partly renewed; each is flanked by fluted Corinthian pilasters supporting an entablature and segmental pediment with a cherub-head in the middle of the frieze; the door at the E. end of the room is of eight panels and appears to be original. Reset on the outside face of the W. wall is a cartouche of the City arms set in a panel with egg-and-tongue enrichment.

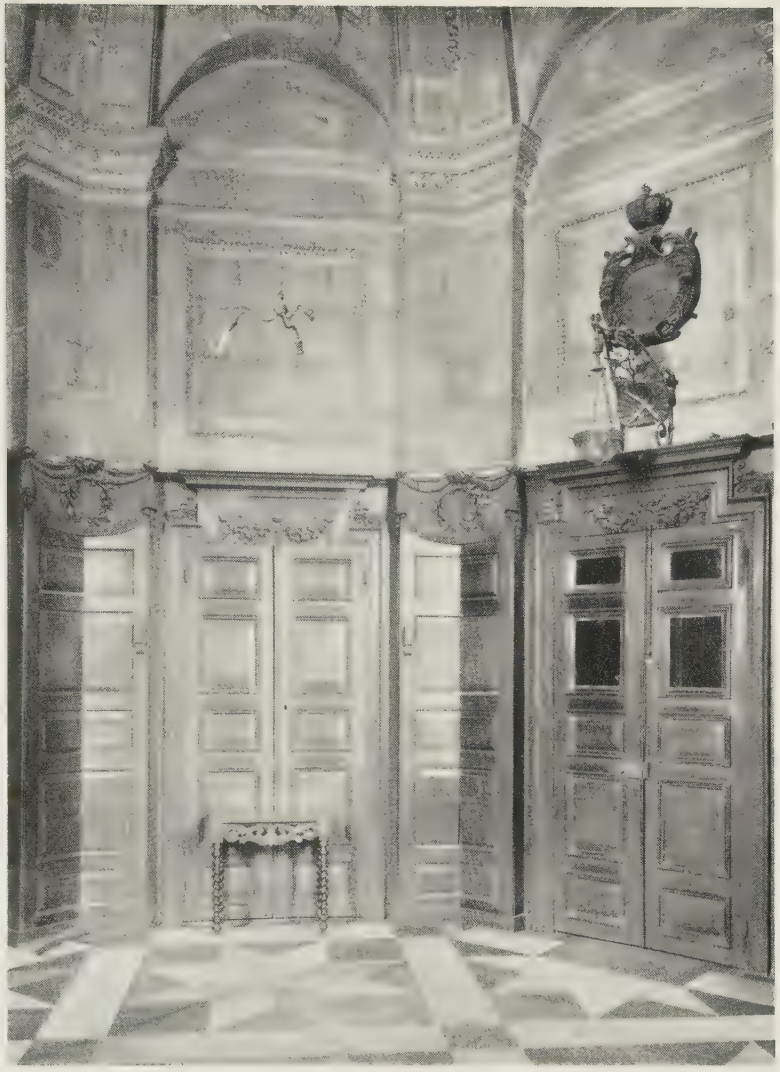
Condition—Good.

(4) Mercers' Hall, standing on the N. side of Cheapside, between Ironmonger Lane and Old Jewry, is of two storeys. The walls are partly of stone and partly of brick and the roofs are covered with copper. The building occupies the site and preserves some of the features of the plan of the hospital-church of St. Thomas of Acon. Of the structure itself, apart from foundations, only the N. wall of the 'Ambulatory' (representing the Nave) appears to be earlier than the Great Fire, and the date of this is probably not earlier than the 16th century. The church became the property of the Mercers' Company in 1541 after the suppression of the hospital, and a blocked window in the N. wall of the Ambulatory is perhaps Jacobean. The building was almost entirely destroyed in the Great Fire of 1666 and the rebuilding finished in 1682. In 1880 the front towards Cheapside was entirely rebuilt and in 1909 a modern block of buildings was erected to the N.W. The old building was extensively restored in 1926–28.

This is now the only City company possessing a private chapel. The ancient portions of the building are confined to the site of the hospital church; the *Chapel* being of the size of the quire and probably a N. chapel; the *Ambulatory* probably occupies the site of the nave, transept and aisles, and above it is the *Hall* to the N.W. and the *Court Room* and *Small Court Room* to the E. The modern buildings fronting Cheapside include the main entrance and stand on the site of the old chapel and the old hall above it, destroyed in the Great Fire.

The *S. Elevation* to Cheapside is entirely modern. The *N. Elevation* of the Hall block is faced with brick and has modern parapets. The ground-floor has six square-headed late 17th-century windows, the fourth being set in a blocked three-light window with a square head, formerly stone-mullioned and perhaps Jacobean. Above the first three windows are as many blocked square-headed windows, with stone architraves, formerly lighting the Court Room; further W., at a higher level, are three large three-light windows to the Hall, with stone architraves, the middle light in each case round-headed and the side lights square-headed. The *S. Elevation* of the Hall has three windows similar to those on the N., but below, the wall is built against.

The *Chapel* (41 ft. square) has three round-headed recesses in the E. wall and in the N. and S. walls are three windows of the same form, the middle one in each case being larger; they have external rubbed-brick architraves; the first window on the S. side is now blocked. At the E.



The Lord Mayor's Vestry.

The Music Room.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL

Monument (1) of Dr. John Donne, 1631.

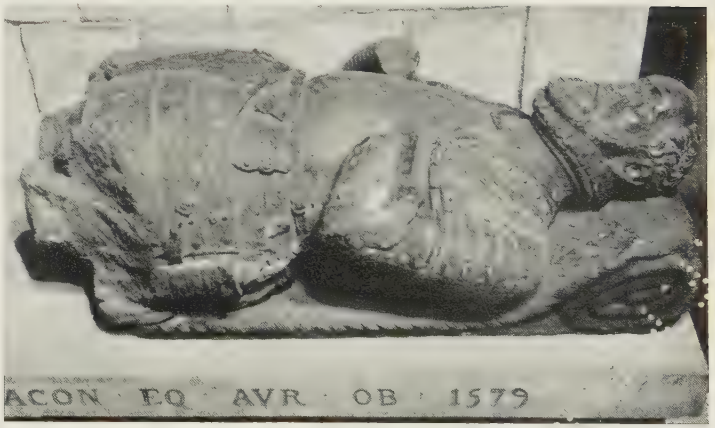
Monument (9) of John Martin, 1680.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

(3) of William Hewit, 1599.

(6) of Sir Thomas Heneage, 1594, and wife.

(2) of Sir William Cokain, 1626.

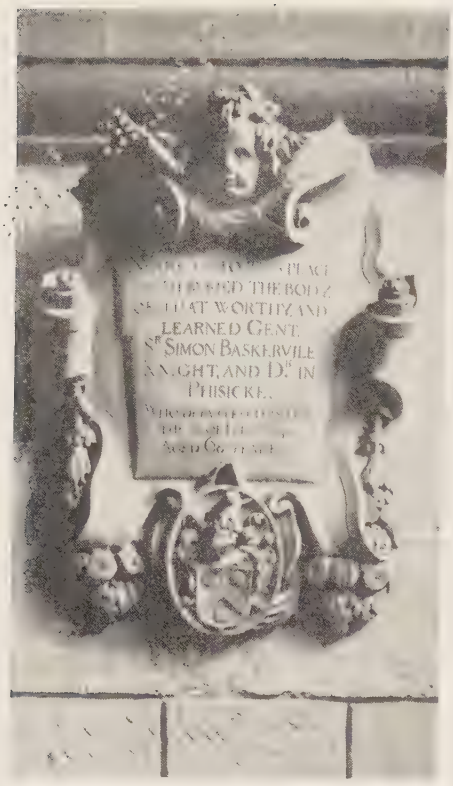


(5) of Sir Nicholas Bacon, 1579.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

Effigies in Crypt.

PLATE III.

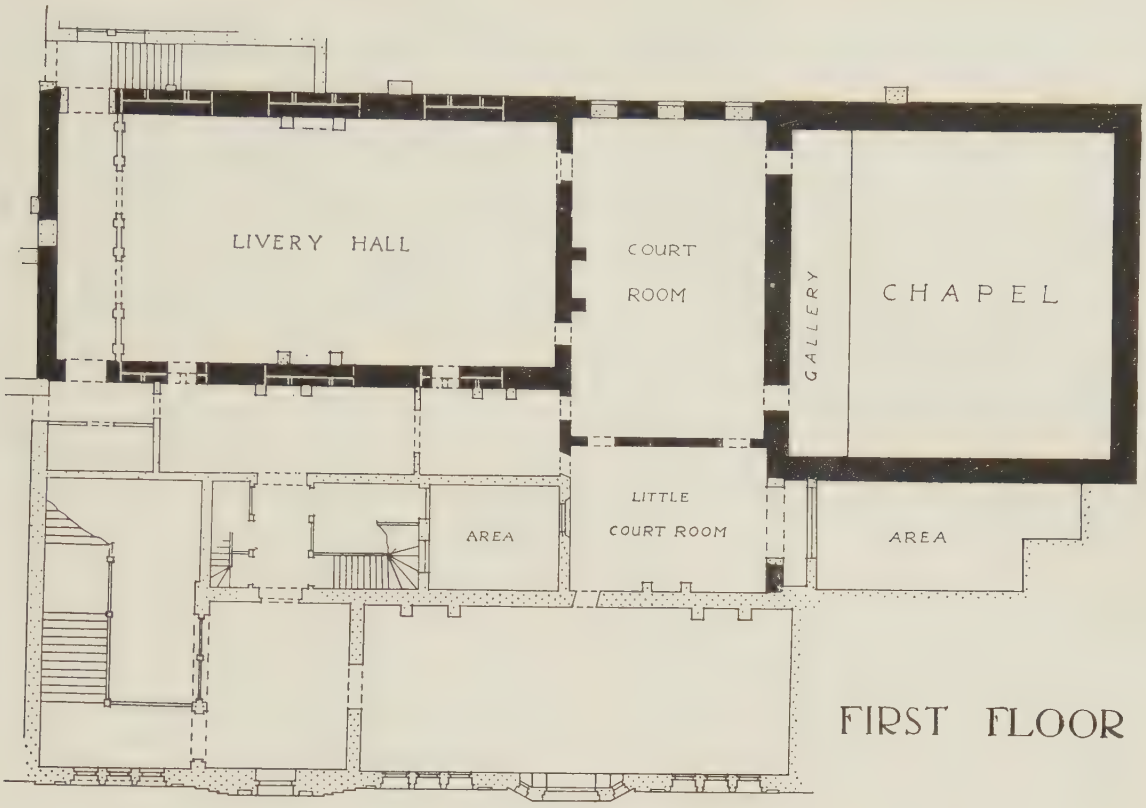


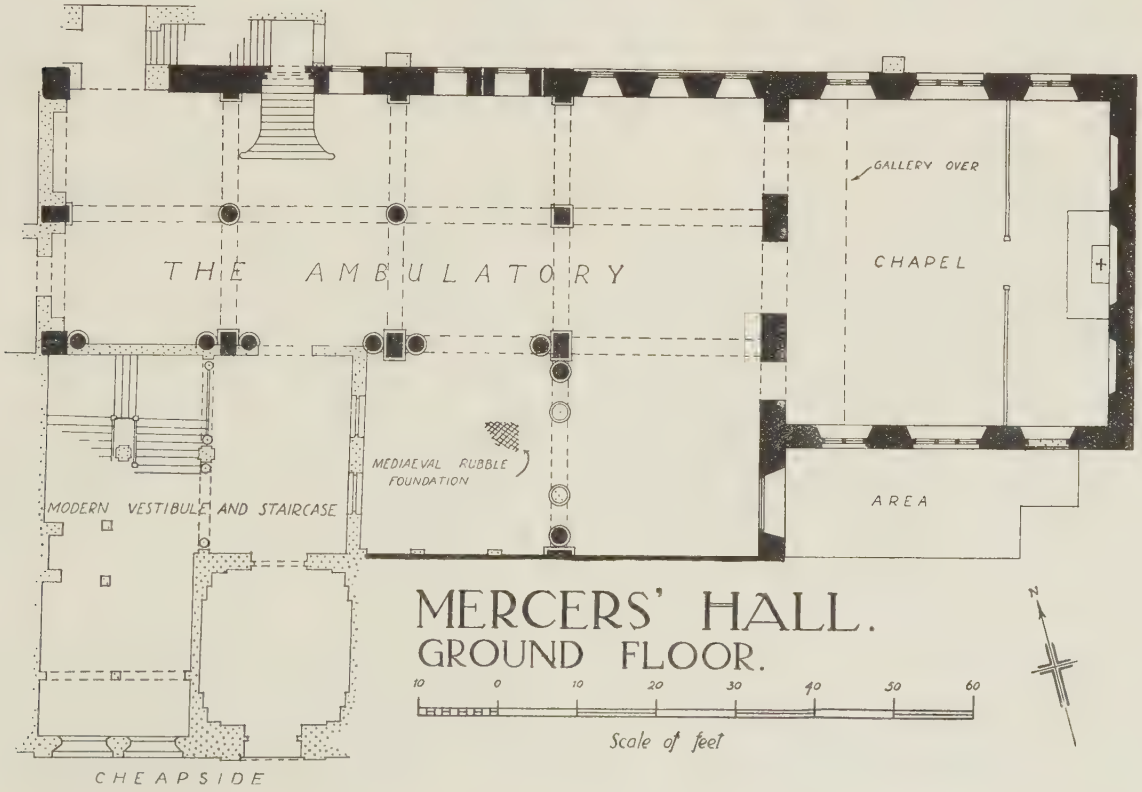
(7) to Sir Simon Baskervile, 1641.

(12) to Jane Wren, 1702.

(10) to Mary Wren, 1712, and (11) Edmund Wiseman, 1704.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL. Monuments in Crypt.


LIVERY HALL
COURT ROOM
GALLERY
CHAPEL
LITTLE COURT ROOM
AREA
AREA
FIRST FLOOR


THE AMBULATORY
GALLERY OVER
CHAPEL
MEDIAEVAL RUBBLE FOUNDATION
MODERN VESTIBULE AND STAIRCASE
AREA
CHEAPSIDE
MERCERS' HALL.
GROUND FLOOR.
10 0 10 20 30 40 50 60
Scale of feet
N

end of the N. wall is a blocked doorway with a round head in late 17th-century brick. Below the third window on the S. is a modern doorway to a modern vestry adjoining. In the W. wall is a square-headed central doorway communicating with the 'Ambulatory' and smaller doorways on either side of it. At the gallery-level two doorways communicate with the Court Room.

Fittings—*Communion Table* and *Rails:* table with turned and twisted legs, rail moulded with similar balusters. *Doors:* heavy wooden door-cases to doorway and two blocked doorways in W. wall, with moulded architraves. *Gallery:* at W. end with panelled front, carved drops and enriched cornice. *Panelling:* walls panelled to window-sill level, Corinthian pilasters supporting segmental pediments, below spaces between windows and also on W. wall. *Pavement:* to aisle, in black and white marble squares. *Reredos:* of wood, flanked by coupled Corinthian columns, supporting a segmental pediment, with a painted 'Glory' and carved swags in the tympanum, at sides two gilt vases, centre-bay with two round-headed, enriched panels and above them three carved escutcheons bearing the Royal Stuart arms (in the centre) and those of the City and Company; carved palm-branches on either side the Royal arms. *Screen:* at E. end of pewing, low panelled with carved pierced panels at top, opening in centre with modern posts at sides supporting gilt lion and unicorn. *Seating:* at W. end, in pews for members of the Court, pierced carved panels re-used. All fittings are of late 17th-century date.

The '*Ambulatory*' (87½ ft. by 57½ ft. at E. end) is four bays long and three wide, but the two W. bays on the S. side are occupied by modern buildings. The E. bay may represent the transept of the hospital church. Marking the W. line of the supposed transept are two plain segmental stone arches springing from rectangular piers and supporting the E. wall of the Hall above; the line is continued S. by a moulded trabeation supported on two Doric columns of stone. The S. wall of the hall above rests on a similar trabeation supported on two rectangular piers each with a Doric column on the E. and W. The central space is divided up by two similar columns supporting trabeations and the bays are marked by Doric pilasters against the outer walls. The second bay on the S. wall is divided into three sub-bays by modern pilasters. Low down in the N. wall are three small single-light openings, looking inwards; they have four-centred heads and iron bars and are probably of 16th-century date. In the third bay of the N. wall is an archway (Plate 133) approached by a short flight of steps with ornate wrought-iron hand-rails, on either side, of late 17th-century date; it formed the original entrance to the Hall, which is approached by a modern staircase; the archway is of wood, round-headed and with richly carved spandrels and key; behind it is a portcullis of wood divided up into pierced cusped panels each with a rose in the centre and with a pierced cresting and chevaux-de-frise above, all of late 17th-century date. Fixed in a modern archway in the fourth bay of the same wall is an iron railing and gate bearing the arms of the company, *c.* 1700. The 'Ambulatory' was used for burials down to the early part of the last century and contains two ancient monuments: in the N. wall—(1) to Richard Fishborne, mercer, 1625, recumbent effigy (Plate 64) in cloak and ruff under a late 17th-century arch in the wall; on S. wall—(2) to Sir Samuel Mico, 1666, and Jane his wife, 1670, enriched tablet with shield-of-arms. Under the floor was found, in 1928, a brass-indent of a civilian and wife, two shields and a marginal inscription of *c.* 1500. The walls are panelled to below the window-sills and finished with a moulded cornice as capping.

The *Hall* (62¾ ft. by 30½ ft.) above the W. part of the 'Ambulatory' has been considerably altered and the ceiling and fireplaces are modern. The walls are panelled to the window-sills and divided into bays by pairs of Ionic pilasters supporting segmental pediments; the large panels between them have each a large carved bunch (Plates 134, 135) of fruit, foliage and flowers; below the windows are panels (Plate 136) carved with the Virgin-crest and swags. The screen at the W. end is divided into five bays by fluted Ionic pilasters supporting the entablature and over each alternate bay a segmental pediment; the two doorways are round-headed and above the keys are carved cartouches of the arms of the City and company; a plainly panelled attic above the entablature forms the gallery-front. High up in the E. wall is a round-headed window.

The *Court Room*, to the E. of the hall, has two doorways in the E. wall communicating with the gallery of the Chapel. The modern fireplace on the W. has a richly carved late 17th-century overmantel with a broken and scrolled pediment and the arms of the company. The walls are panelled to the ceiling with fluted Ionic pilasters supporting an enriched entablature. In the modern corridor S. of the hall is a modern fireplace with a late 17th-century carved and panelled overmantel (Plate 136) refixed above it.

Condition—Good.

(5) Grocers' Hall, standing on the W. side of Princes Street, is a modern building. It contains the following ancient fittings: In the Court Room—overmantel to fireplace, panelled and carved, in centre an inscription recording the benefactions of Sir John Cutler and Sir John Moore with three

painted shields-of-arms. In the Vestibule—bell, formerly in the church of All Hallows, Staining, Flemish make, inscribed " Martine . es . minen . name . mun . gbelunt . sy . gode . bequame . ghemaect . int . jaer . m . cccc. lviii."

(6) HOUSES, Nos. 64 and 65, on S. side of Cheapside, 30 yards W. of Queen Street, are of four storeys with attics ; the walls are of brick. They were built in the latter part of the 17th century, but have been much altered and the front has probably been rebuilt. The front to Crown Court is of dark brick with projecting bands dividing the storeys ; the parapet is modern. Inside No. 64 the staircase (Plate 41) from the first floor upwards is original and is built round a small well with straight moulded strings and handrails and heavy turned balusters with half balusters against the newels ; the newels are square with chamfered edges ; on the W. side they are continuous and on the E. have plain rounded tops and moulded drops. There is a similar staircase in No. 65.

Condition—Good, much altered.

(7) HOUSE, No. 73, on the S. side of Cheapside, 15 yards E. of Queen Street, is of four storeys with attics, the walls are of brick and the roofs are covered with modern lead and slates. It was built in the latter part of the 17th century, but has been much altered at later dates. The front elevation has been re-designed and the back elevation has been rebuilt. Inside the building no original features remain except the great staircase (Plate 39) which is almost intact, but the front flights have been rearranged ; it is lit by an 18th-century top light. It is built with heavy timbers and has a continuous string, moulded and enriched with a bay-leaf frieze, moulded rail, turned twisted and carved balusters with half balusters against the newels which are square with carved drops.

In a court at the rear of the building is a lead tablet of c. 1700 inscribed " Passage thro' to Cheapside."

Condition—Good, much altered.

(8) HOUSE, No. 11, on the E. side of King Street, 50 yards S. of Gresham Street. The building is of four storeys with attics ; the walls are of brick and the roofs are tiled. It was built late in the 17th century, but has had a modern shop-front inserted in the ground-floor and has been much altered internally. The W. elevation is of red brick with rubbed-brick window-heads and a modern parapet. The windows have flush frames and there is an original dormer in the roof. Inside the building the staircase is original from the second floor up and has moulded strings and handrail, square newels and turned balusters.

Condition—Good.

(9) HOUSE, Nos. 12 and 12A, on the W. side of Grocers' Hall Court, 15 yards N. of Poultry, is of three storeys with attics ; the walls are of brick and the roofs are covered with slates. It was built probably late in the 17th century, but has been much altered. Under the house is a passage to Dove Court ; above the opening on the W. side is a parish boundary-plate of metal inscribed S.M.P. 1680.

Condition—Poor.

(10) HOUSE, No. 52, on the S. side of Gresham Street at the E. corner of Ironmonger Lane, is of three storeys with attics ; the walls are of brick and the roofs are covered with slates. It was built late in the 17th century, but has been much altered. The windows have flush frames and rubbed-brick heads. On the W. side there is a brick band between the upper storeys.

Condition—Good.

(11) HOUSE, No. 10, on the S. side of Trump Street, 40 yards W. of King Street, is of four storeys with attics ; the walls are of brick. It was built late in the 17th century, but has been much altered. The N. front has brick bands between the upper storeys ; the windows have flush frames and square rubbed-brick heads. Inside the building the staircase from the second floor to the attics is original and has turned balusters, square newels with moulded caps, straight moulded strings and rails ; against the walls is a dado with a moulded capping.

Condition—Fairly good.

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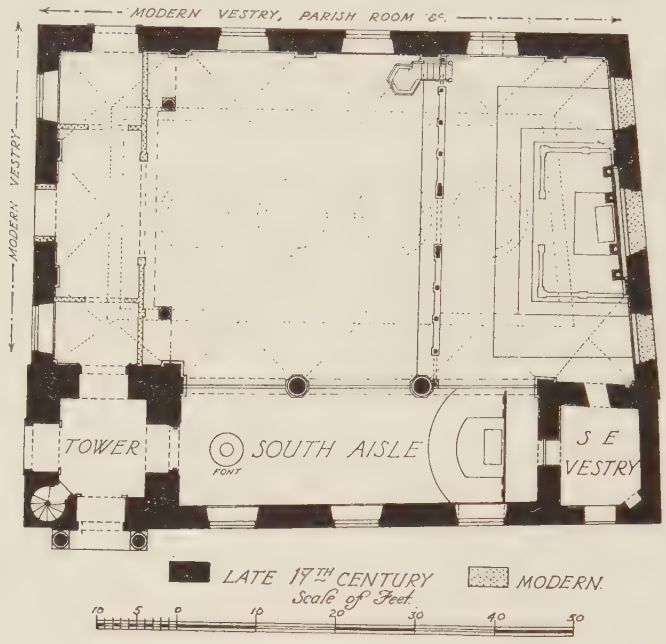
12. COLEMAN STREET WARD.

Coleman Street Ward includes the parishes of St. Stephen Coleman Street and St. Olave Old Jewry and part of the parish of St. Margaret Lothbury. The churches of St. Margaret Lothbury and St. Stephen Coleman Street are the principal monuments.

Ecclesiastical :—

(1) PARISH CHURCH OF ST. MARGARET stands on the N. side of Lothbury. The walls are faced with Portland stone except on the N. and W. sides, where they are partly covered with cement ; the roofs are covered with lead. The older church was destroyed in the Great Fire of 1666 and was rebuilt by Sir Christopher Wren in 1686–95, at a cost of £5,340 8*s.* 1*d.*, and probably on the old plan with Renaissance detail. Part of the old W. wall with a wide segmental foundation-arch still remains below the floor-level. There are modern vestries on the N. side of the church.

CHURCH of S^t MARGARET LOTHBURY.



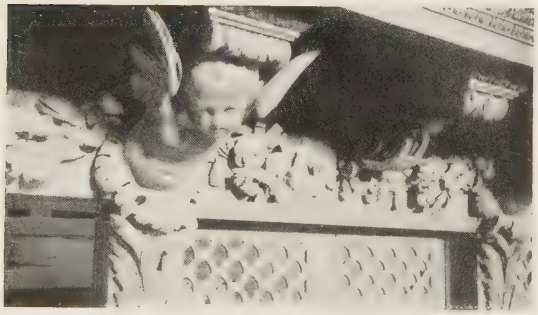
The woodwork of the church is noteworthy, especially the screen, pulpit, etc. The large number of fittings is accounted for by the fact that this is the church of several united parishes whose churches have been pulled down within the last century and a half.

Architectural Description—The church consists of a rectangular body with a canted E. end (70 ft. average by 40½ ft.), south aisle (13¾ ft. wide) with a vestry at the E. end and a tower (11 ft. by 12 ft.) at the W. end.

Elevations—The *E. Elevation* has a moulded cornice and a plain parapet. At the clearstorey-level are three round windows, the middle one now blocked; lower down are three blocked round-headed windows, with architraves and the middle window with jamb-pilasters in addition. The *N. Elevation* has four round-headed windows with four round clearstorey-windows above them, all with moulded architraves; the wall is partly hidden by modern vestries, in one of which is a doorway with architrave and cornice. The *S. Elevation* (Plate 2) is finished with a cornice and a balustraded parapet; the E. bay has a square window with a round window above it and both with moulded architraves; the next three bays have each a round-headed window with a moulded and eared architrave. The clearstorey has a cornice, plain parapet and four round windows with architraves. The W. bay of this elevation is occupied by the *Tower*, which is four stages divided by bands and surmounted by a spire. The ground-stage has in the S. wall a square-headed doorway with a moulded architrave; flanking it are Corinthian columns supporting an entablature with a panelled soffit and pediment; above the door-head is a carved cherub-head, flanked by swags. In the W. wall is a square-headed doorway, with architrave and cornice and above it is a round window. The second stage has in the S. and W. walls a round-headed window with a moulded architrave, the S. window surmounted by carved swags. The third stage has a round window in the N. wall. The bell-chamber is surmounted by a heavy cornice and has in each face a segmental-headed window with an eared architrave, keystone and plain mullion. The lead-covered spire consists of a high moulded base, a lantern of quadrant section with a round-headed opening in each face and a spire proper of obelisk form surmounted by a ball and vane; the whole spire is square on plan. The *W. Elevation* has a plain parapet and three round-headed windows; the middle one is blocked and has an architrave and jamb-pilasters; above the side windows are round windows.

Interior—The body of the church has three round-headed recesses in the E. wall and is divided into three bays from N. to S. and five from E. to W. by Corinthian pilasters, except where their places are taken by columns of the same order between the body and the S. aisle; the pilasters and

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Organ-case, 1694, N. side.

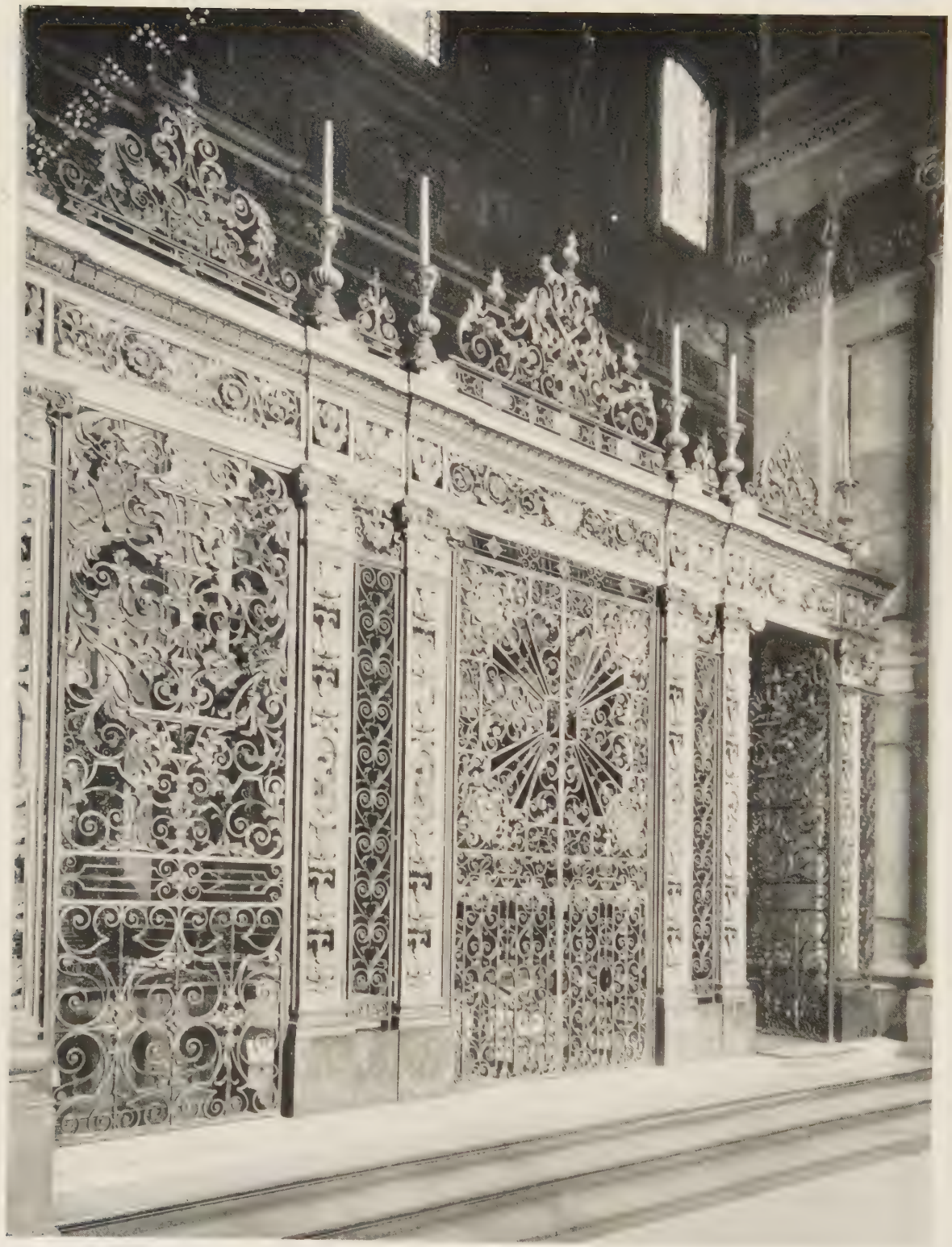


CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

Carved details from organ-case and stalls, late 17th-century.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.

Carved angels, from organ-case, 1694.

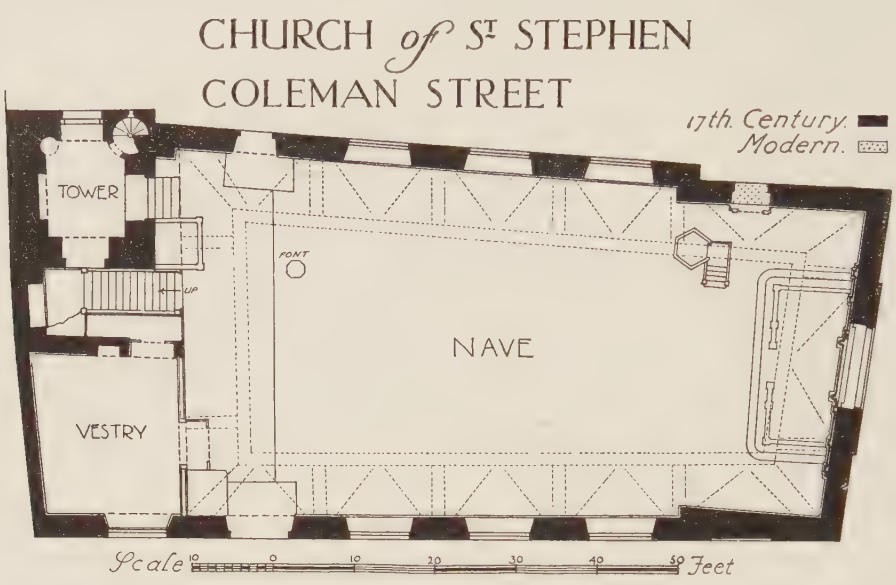


CASTLE BAYNARD: (I) ST. PAUL'S CATHEDRAL.

Screen in second bay of N. Arcade of Quire.

columns support an architrave-moulding from which springs a deep plaster cove, groined back over the clearstorey-windows ; an enriched cornice-moulding divides the cove from the flat plaster ceiling. The soffit of the trabeation between the body and the S. aisle is panelled and the S. aisle has a flat plaster ceiling. The S.E. Vestry is of two storeys and has in the W. wall of the lower storey a square-headed doorway. The upper storey has a doorway, with a four-centred head, in the W. wall. The E. and N. walls of the ground-stage of the tower have each a square-headed arch with a moulded architrave. In the W. wall below the floor-level and approached from a coal-cellar is part of the S. jamb of the mediæval W. doorway.

Fittings—all of late 17th-century date unless otherwise described. *Bells :* three ; 3rd by James Bartlett, 1682. *Candelabra* (Plate 4) : three, of brass with balls and two tiers of scrolled branches, two in chancel, from All Hallows the Great, the third beneath the gallery. *Chests :* In vestibule—(1) iron-bound, early 17-century, from St. Mildred Poultry ; (2) of wood, plain with three lock-plates, late 17th-century. *Communion Tables :* In chancel—(1) with turned and twisted legs and moulded and inlaid top and carved top rail. In S. aisle—(2) with turned and twisted legs, carved and moulded top and moulded rails, from St. Olave Old Jewry. *Communion Rails* (Plate 38) : In chancel—with panelled standards, turned and twisted balusters of two interlacing strands and moulded rails ; in S. aisle—now forming lower part of screen, with turned and twisted balusters and carved standards, from St. Olave Old Jewry. *Doors :* to vestry, to W. doorway of tower, to S.E. vestry and in S. doorway, plain panelled doors. On N. and S. sides of vestibule—two, with elliptical heads containing carved and pierced panels. *Font* (Plate 12) : by Grinling Gibbons (?), white marble bowl of square 'cushion' shape with cherub-heads at the angles and sides carved with figure-subjects in relief—(*a*) the Temptation in Eden, (*b*) Noah's Ark, (*c*) the Baptism, (*d*) the baptism of Candace's eunuch, baluster-shaped stem, with acanthus-ornament. Cover, of oak, with enriched base, eight carved trusses terminating in cherub-heads and meeting in the middle to support a flaming urn, under trusses a carved dove ; from St. Olave Old Jewry. *Gallery :* at W. end for organ, with plain panelled front, with carved capping ; ends brought forward and carried on Doric columns. *Lectern :* modern framing incorporating pierced and carved panels and brackets. *Library :* In upper vestry—small collection of theological works, mainly 18th-century. *Monuments* and *Floor-slabs :* Monuments : On S. wall of aisle—(1) to Ephraim Skinner, 1678, marble tablet with Corinthian side columns, entablature, broken pediment, and two shields-of-arms, from St. Olave ; (2) to Sir Nathaniel Herne, 1679, marble tablet generally similar to (1) and with two shields-of-arms, from St. Olave ; on S. wall of nave—(3) to Katherine first wife, 1690, and Susanna second wife, 1700, of John Greene, draped marble cartouche with cherub-head and shield-of-arms, from St. Christopher le Stocks ; in W. vestry—(4) of Sir Peter le Maire, 1631, bronze bust in armour (Plate 46), painted inscription, from St. Christopher le Stocks. Floor-slabs : In chancel—(1) to George Peryer, 1678, with shield-of-arms ; (2) to Edward Hopegood, 1679, Jane his wife, 1677, and Lettice, 1709 ; Elizabeth, 1658, and Elizabeth, 1665, his daughters ; (3) to John Ebsworth, 1699 ; (4) to . . ., 1683 ; (5) to Elizabeth, daughter of William Thomas, 1709. In nave—(6) to Henry Chapman, 1700, with shield-of-arms ; (7) to Anne daughter of Richard Lund, 1687, and to Elizabeth Lund, 1688, and Thomas Lund, 1690 ; (8) to Walter Atwood, 1683, with shield-of-arms ; (9) to John Palfryman, 1692. In S. aisle—(10) to Anthony Haddon, 1688 ; (11) to John Sheppard, 1679 ; (12) name defaced, 169– ; (13) to Peryer Bulwer, 1675 ; (14) to Rebeccah and Hannah, died in infancy, and Mary, 1709, daughters of Joseph Collier. In churchyard—(15) to Edward Sparke, 1693, with shield-of-arms, from St. Olave ; (16) to Christopher Flower, 1698. *Paintings :* on wood panels of Moses and Aaron, now fixed on either side reredos, from St. Christopher le Stocks. *Panelling :* panelled wainscot all round church, with moulded capping. In W. and N.W. vestries —large amount of panelling from various destroyed churches, made up into cupboards, lockers, etc. In S.E. vestry—original panelling with cornice and a moulded architrave round fireplace, above cornice carved achievement of the arms of James Boddington. *Plate :* includes cup and cover-paten of 1562 ; cup and cover-paten of 1567, from St. Olave ; paten of 1593, given 1594 ; paten of 1593, flagon of 1628 and another of 1635, both from St. Martin Pomeroy and given in 1635 ; two dishes of 1655 ; two flagons, two cups and two patens, all of 1714 and from St. Bartholomew Exchange. *Pulpit :* hexagonal, each face with raised panel flanked by carved festoons and surmounted by swags, enriched top and bottom rails, curved base and hexagonal stem with carved panels. Sounding-board, from All Hallows the Great, hexagonal with panelled soffit, enriched cornice, curved pediment in the middle of each side, one surmounted by an eagle, figures of cherubs at angles holding carved festoons, panelled support at back with richly carved scrolls at top. *Rain-water Heads,* seven in all, of lead, moulded, one on N. wall dated 1687. *Reredos* (Plate 137) : In three bays, middle bay with double enriched, round-headed panel with a carved panel below ; cartouche and two cherub-heads above ; side bays each with one enriched and one plain panel and a band of



carved flowers and foliage at top, side bays flanked by fluted Corinthian columns, supporting entablature, segmental pediment and two urns, cornice continued over middle bay and sides of reredos supported by richly carved scrolls. In S. aisle—reredos from St. Olave Old Jewry, two enriched round-headed panels in middle surmounted by cherub-heads and flanked by coupled pilasters, the inner pair carved with festoons and with acanthus-capitals and the outer pair fluted and with Corinthian capitals ; they support an entablature, broken segmental pediment and three urns ; in the middle of the frieze is a panel with the Hebrew word Jehovah. *Royal Arms :* On front of W. gallery—Stuart arms, carved. *Screen* (Plate 138) : from All Hallows the Great, between chancel and nave, of four bays on each side middle doorway, middle doorway flanked by pierced and carved pilasters, standing on pedestals and with carved dove and foliage on the head of each, they support an entablature and broken pediment ; the head of the doorway is filled with a large spread-eagle ; the side bays are divided by slender double-twisted shafts standing on pedestals and supporting round arches, two to each bay, with carved and pierced spandrels and moulded pendants in the middle ; the main cornice has acanthus-enrichment and is ramped up and scrolled against the middle doorway ; the third bay from the middle on each side has a broken pediment with a carved cartouche ; the screen was given by Theodore Jacobson, but the base is modern. Under W. gallery—of two bays, one on either side central opening, panelled in two heights and divided by panelled pilasters with carved pendants of fruit and flowers. *Table :* In N.W. vestry—large with turned and twisted legs *Miscellanea :* There is a considerable quantity of miscellaneous woodwork stored in various parts of the church and made up into modern furniture.

Condition—Good.

(2) Parish Church of St. Stephen stands on the W. side of Coleman Street. The walls are probably of rubble but are rendered in cement ; the dressings are of Portland stone and the roofs are covered with slates. The older church was destroyed in the Great Fire of 1666 and rebuilt by Sir Christopher Wren in 1674–81, at a cost of £4,020 16*s.* 6*d.* The E. end has been altered in modern times.

Among the fittings the communion table and rails, the pulpit and the carving of the Doom are noteworthy.

Architectural Description—The church is a Renaissance building of the simple apartment type, irregularly planned and with a tower within the N.W. angle and a vestry partitioned off at the W. end. The main building is 95½ ft. by 34 ft. at the E. end and 45 ft. at the W. end ; the tower is 10 ft. by 11 ft.

Elevations—The *E. Elevation* has a high panelled plinth, rusticated quoins and an entablature, finished over the middle bay, which projects slightly, with a pediment and a pineapple-ornament. The middle bay has a large round-headed window with a moulded architrave and a carved and scrolled keystone. The side bays have each two raised panels, the upper one finished with a cornice. The *N. Elevation* is finished with a cornice and plain parapet and has four round-headed windows with architraves ; below the westernmost window is a round-headed doorway with architrave and a panel above. The tower, at the W. end, is of four stages divided by moulded bands or cornices.

The ground-stage has in the N. wall a round-headed doorway with an architrave and a modern inserted window; the second stage has, in the N. wall, a window similar to those in the church and with a panelled base; in the E. wall is a round-headed window, now blocked. The third stage has in the N. wall a round window with an architrave; in the S. wall is a round-headed recess, at a lower level. The bell-chamber has in each wall a round-headed window with a plain architrave and a projecting base; the tower is finished with a bracketed cornice and a parapet. The timber lantern rests on a square base with sloping sides and has a round-headed arch in each face with impost and key-blocks and a cornice and pediment; above is a square base with a concave capping and a weather-vane. The *S. Elevation* is finished with a cornice and parapet and has six round-headed windows with architraves; the easternmost window is a sham; below the fifth window is a doorway with an elliptical head, eared architrave and a panel above.

Interior (Plate 140)—The body of the church has a flat ceiling in the middle bounded by a moulded band with a Greek-key enrichment; the sides are coved and groined back over the windows and divided into bays by panelled and scrolled bands; the cove and bands spring from a cornice projecting under each band on a cherub-head and scallop-shell. The E. and S. walls of the ground-stage of the tower have each a round-headed archway with segmental rear-arch; in the W. wall is a segmental-headed recess. The floor of the tower is about 3 ft. below that of the church, which may indicate that its structure is partly mediæval.

Fittings—All of late 17th-century date unless otherwise described. *Bells:* eight and a clock-bell; 1st to 3rd and 5th and 6th, by James Bartlett, 1693; clock-bell by Anthony Bartlett, 1672. *Communion Table* and *Rails.* Table (Plate 43): with moulded top carved with acanthus-ornament, moulded stretchers carved with flowers and raised in a segmental curve in the middle of the long sides; the table is supported at the angles by large carved eagles and in the middle of the front and back is a seated cherub. Rails (Plate 38): with carved and panelled standards, turned, twisted and carved balusters, carved upper and lower rails. *Doors:* In E. and S. doorways of tower—of two panelled leaves. In turret-doorway to second stage—plain, with strap-hinges. Doorcase to N. doorway—with fluted Corinthian pilasters at sides supporting enriched entablature, with tablet in middle, doorway with plain architrave, carved spandrels and cherub-head; above doorway, carved swags. *Font* and *Cover* (Plate 9). Font: of white marble, octagonal reeded and fluted bowl of ovolo-section, baluster-shaped stem with acanthus-enrichment. Cover: of oak, octagonal and of pyramidal form, moulded base, reeded sides and moulded and carved capping. *Monuments* and *Floor-slabs.* Monuments: On S. wall—(1) to Henry, son of Sir Thomas Vernon, 1694, large draped marble tablet above sarcophagus with gadrooned top and brackets below, supporting two cherubs; above are pilasters and entablature, cherub-heads and shield. On N. wall of tower, outside, (2) to Nathaniel Mathew, 1680–1, plain tablet with skull and cross-bones. Floor-slabs: In churchyard—(1) to . . ., 1707; (2) to . . . ., 1685; (3) to John Freeman, 170(5 ?). *Panelling:* all round church—panelled wainscot, in three heights, with moulded capping. *Paving:* within communion-rails, of black and white marble squares. *Plate:* includes two flagons of 1630, two cups and patens of 1624, one cup and paten of 1630, two patens of 1705, a dish of 1690 and a spoon of 1706. *Pulpit:* of oak, hexagonal with moulded and carved cornice and base, each face with raised and carved panel surrounded by scrolled acanthus and palm-branch carving, stem and stair modern. *Reredos:* of oak and of five bays, middle bay with two round-headed and enriched panels containing the Decalogue, foliage and cherub-heads in spandrels, moulded and enriched sill and panel below, middle bay flanked by fluted Corinthian columns supporting an enriched entablature continued over the side bays, side bays panelled and separated by Corinthian pilasters, panels of inner bays painted with figures of Moses and Aaron, carved panels of outer bay with Creed and Lord's Prayer; supporting sides of reredos, two large carved scrolls. *Royal Arms:* On gallery-front—Stuart arms carved and painted. *Seating:* some pews made up of old material cut down and altered, upper panels of front pews filled with pierced carving; churchwardens' pews, at back of church, with pierced and carved frieze-panels. *Staircase:* To W. gallery—with moulded rails and strings and twisted balusters, now painted. *Miscellanea:* six pierced and carved panels incorporated in modern reading-pew. Enclosing space in vestibule—rails with carved and twisted balusters, moulded rails and carved standards.

The *S. Churchyard* is entered by a gateway flanked by rusticated stone piers with entablatures and ball-terminals; between the piers at the level of the entablature is a deep lintel with a sunk panel and filled with a carving, in wood, of the Last Judgment (the original (Plate 140) is now preserved in the vestry, the one on the gate being a plaster cast), above the panel is a segmental pediment enclosing a skull and cross-bones; the gateway has the date 1780 at the back, apparently that of a repair.

Condition—Good.

(3) Parish Church of St. Olave stands on the W. side of Old Jewry and between it and Iron-

monger Lane. The walls of the W. front and tower are faced with Portland stone. The old church was destroyed in the Great Fire of 1666 and rebuilt by Sir Christopher Wren in 1670–79, at a cost of £5,580 4*s.* 10*d.* The church, with the exception of part of the W. front and the tower, was pulled down in 1888 and the remains now form part of the vicarage of St. Margaret Lothbury.

Architectural Description—The *W. Front* (Plate 147) forms the W. wall of the modern house and has three windows on either side of the tower, all modern except the first-floor window on each side, which is round-headed and has a moulded architrave. The *W. Tower*, placed centrally against the W. front, is of three stages. The ground-stage has in the N. and S. walls a modern window; in the W. wall is a square-headed doorway flanked by engaged Doric columns with separate entablatures and a segmental pediment; the soffit of the pediment is carved with a cherub-head and two rosettes. Between the first and second stages is a deep band moulded on the under side. The second stage has in the W. wall a round-headed window with a moulded architrave. The N. and S. walls had each a semi-domed niche corresponding to the W. window and now pierced by modern windows; between this stage and the bell-chamber is a deep cornice. The bell-chamber has in each wall a round-headed window with a moulded architrave, plain key-block and stone mullion and transom; the E. and W. windows are blocked; below the S. window are two segmental-headed windows, probably modern. The tower is finished with a bracketed cornice and a plain parapet with pedestals at the angles supporting obelisks.

Condition—Good.

Secular :—

(4) Armourers' and Brasiers' Hall stands on the S. of London Wall and E. of Coleman Street and is a modern building. In the Hall are two carved wood cartouches with the arms of St. George and the Armourers' Company and in the corridor a carved cartouche of the City arms, all of late 17th-century date.

(5) House, No. 1, on the S. side of Church Court, 20 yards W. of Old Jewry, is of three storeys with cellars and attics; the walls are of brick and the roofs are covered with slates. It was built late in the 17th century, but has been much altered. Both the front and back elevations have brick bands between the upper storeys; the windows have flush frames and square heads of rubbed brick. Inside the building, the staircase, from the first floor upwards, is original and has turned balusters, square newels with moulded caps and pendants, straight moulded strings and hand-rails.

Condition—Fairly good.

13. CORDWAINER WARD.

Cordwainer Ward consists of the parishes of St. Mary Aldermary and St. Antholin and parts of the parishes of Allhallows Bread Street, St. Benet Sherehog, St. John the Baptist, St. Mary le Bow, St. Pancras Soper Lane, and St. Thomas the Apostle. The principal monuments are the churches of St. Mary le Bow and St. Mary Aldermary.

Ecclesiastical :—

(1) Parish Church of St. Mary le Bow stands on the S. side of Cheapside between Bow Lane and Bow Churchyard. The walls are of red brick with dressings of Portland stone; the tower and spire are entirely of stone. The roofs are covered with slates and lead. The crypt dates from the latter part of the 11th century, being possibly part of the church mentioned by Stow as having been built in the time of William the Conqueror. The remainder of the church was destroyed in the Great Fire of 1666 and was rebuilt by Sir Christopher Wren in 1670–80, at a cost of £8,071 18*s.* 1*d.*; the tower was built 1671–83 at an additional cost of £7,388 8*s.* 7¾*d.* Repairs to the tower were carried out in 1760, when the dragon vane was removed. In 1818–20 a further restoration of the steeple was carried out by Gwilt, when the stone columns and other parts of the lantern were replaced by others of granite, the dragon vane was restored and the crypt was partly cleared. Other slight alterations to the interior of the church were made in 1867 and 1878–9.

The crypt is an excellent example of an unusual feature in a parish church; the steeple is one of the finest of those erected by Wren.

Architectural Description—The church, although of Renaissance character, perhaps follows the former Gothic plan. It is rectangular with nave and chancel in one (72¼ ft. by 42¼ ft.), North aisle (9½ ft. wide) and South aisle (9¼ ft. wide in the middle bay and 6¾ ft. wide in the side bays). N. of the church is the Vestry and W. of the Vestry is a vestibule with the N.W. Tower N. of it.

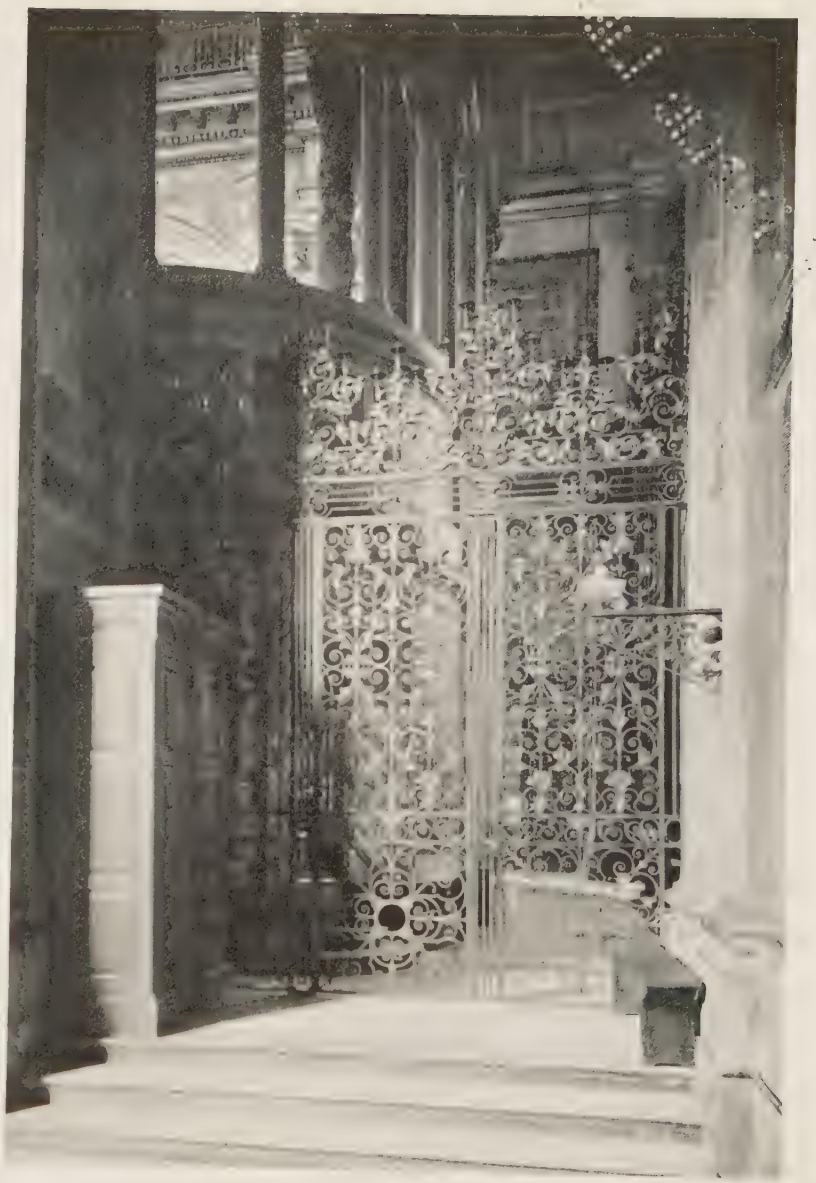
Elevations. The E. end is in three bays and contains three round-headed windows, the middle window being wider and with a higher sill than that on either side; all have moulded architraves and sills. Above the side windows are circular windows with architraves. The wall, of brick, has a moulded ashlar plinth; the middle bay projects slightly and has rusticated stone quoins, as also have the side bays or ends of the aisles. The middle bay is finished with a cornice and pediment having an oval window in the tympanum, and the side bays by a cornice and parapets curved upwards from the outer edges to meet the middle bay. In the plinth are three round-headed windows to the middle bay and one to the N. bay with plain

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Screen at back of Quire-stalls, S. side.

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Screen in the Chapel of St. Dunstan, early 18th-century.

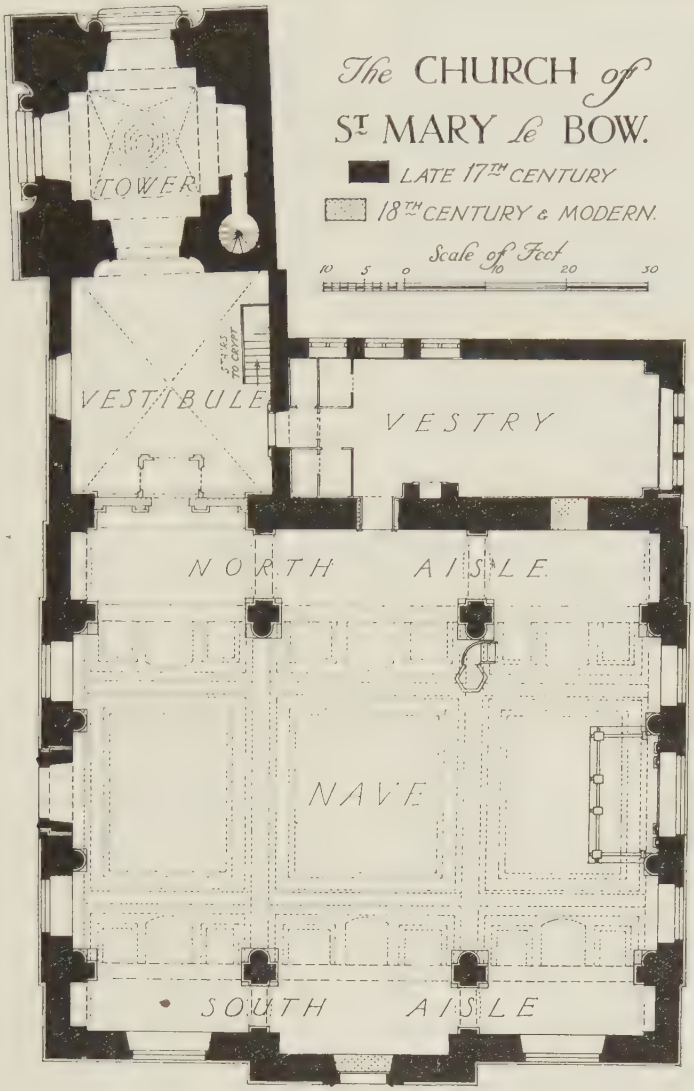
CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Screen in the Chapel of St. Michael and St. George, early 18th-century.

Screen at W. end of N. aisle of Quire.



Screen in E. bay of S. arcade of Quire.

CASTLE BAYNARD: (I) ST. PAUL'S CATHEDRAL.



flat architraves. The southernmost in the middle bay which lighted the S. aisle of the crypt and the northernmost which lighted the middle aisle of the nave of the crypt are blocked with masonry, coursing with that of the plinth; the second in the middle bay and that to the N. bay have the upper parts of the heads pierced for lighting the crypt.

The N. Vestry has an E. window of three lights, the middle light is round-headed, the side lights square; the lights are divided and flanked by square stone pilasters with bases and capitals. In the plinth is a round-headed window; the upper part of it, like the others, is pierced to light the N. aisle of the crypt. The N. wall of the vestry is concealed by adjacent buildings. In it, in the W. half of the wall, are three square-headed windows with wood mullions and transoms. In the N. wall of the church is a round window above the roof of the vestry, of which the upper half is glazed.

S. Elevation. This is in three bays, the middle one projecting considerably beyond the others. It contains a circular window with an archivolt and below it is a round-headed doorway with an eared architrave flanked by panelled pilasters, above which are consoles which carry an independent cornice to each pilaster. The arch has a plain key-block and above it is a moulded pediment. The doorway retains in position its original oak-panelled doors, but the opening is now blocked and the former steps up to it have been removed. The side bays have round-headed windows like those on the E. face, but with eared architraves. The elevation has a horizontal moulded cornice and a plain stone parapet; the angles have rusticated quoins.

W. Elevation. This resembles the E. elevation, but below the middle window is a round-headed doorway similar to that in the S. wall, but with a

console-keystone and curved pediment. The W. wall of the vestibule has a round-headed window with a moulded architrave.

The *N.W. Tower* (13½ ft. square internally) is of four stages (Plate 1), surmounted by a stone spire. The ground-stage has in the N. and W. walls a doorway set in a large rusticated stone recess with concave jambs and semi-circular arch. The doorway is round-headed, with a scrolled key-block, and is flanked by Doric columns supporting moulded entablature enriched with triglyphs, and metopes carved with cherub-heads. Above the doorway within the recess is an oval window surmounted by swags of fruit or flowers and flanked by a pair of cherubs seated on the door-head. The cherubs to the N. doorway are grasping the swags, the two to the W. door are holding a lute and an open book respectively. The second stage has a square-headed window in the N., S. and W. walls with architrave, pulvinated frieze and cornice. The N. window has a projecting balcony resting on three consoles and having an iron balustrade. Flanking this window are two round-headed half-round recesses. The W. window is blocked. The short third stage is marked above and below by moulded string-courses or cornices, the latter with modillions. The fourth stage or bell-chamber has a round-headed opening in each wall divided into three lights by louvered frames, the openings have moulded imposts, archivolts and curved key-blocks. On each side at the angles of the tower are coupled Ionic pilasters supporting a continuous entablature above which is the parapet. This has a balustrade and at each angle is a group of four pedestals or solid pilasters supporting pinnacles made up of four ogee scrolls meeting at the top and capped by small vases. One of these pinnacles (the south-eastern) is a restoration of 1827, and is dated.

The spire is in four stages. The lowest is a circular drum surrounded by twelve columns of composite character with carved acanthus-capitals supporting a cornice with modillion-enrichments. Above this is a parapet with an open balustrade divided by solid piers above the twelve columns. From these rise large scrolls acting as flying buttresses against the middle drum, and forming the second stage. It has a moulded cornice on which stands the base of the third stage. The third stage is square in plan and has a modern composite column of granite at each angle, and on a projection in the middle of each face are coupled columns of the same type. The columns support a moulded entablature above which are eight scrolled supports or consoles against the square base of the topmost stage. This is a tall square tapering pinnacle with panelled sides and is surmounted by a ball and vane in the form of a winged dragon.

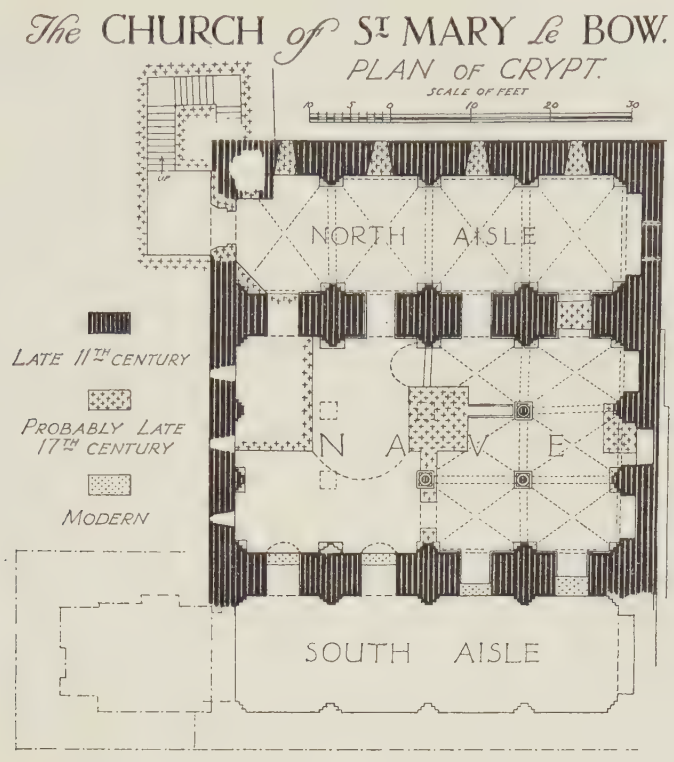
Interior (Plate 141). The E. wall of the Nave is divided into three bays internally by Corinthian half-columns, with quarter-columns in the angles supporting individual entablatures with a modillioned cornice ; the lower members of the cornice breaking back are continued across the side bays between the columns. Above the half-columnsare panelled pilasters supporting a continuous cornice and crowned with vases. The oval window above this cornice has an enriched border and festoons of fruit and flowers. The W. wall is similarly treated with the addition of the doorway described under Elevations.

The Nave is divided from the aisles on each side by an arcade of three bays springing from square piers with moulded and enriched imposts. The middle bay has an elliptical arch and is of greater span than the others, which have semi-circular arches. All have moulded architraves and cherub-head key-blocks. On the face of each pier towards the nave is an engaged Corinthian half-column supporting an individual architrave and frieze and a cornice, moulded and enriched with modillions, which breaking back to the wall between the columns is continued across the bays to meet at the same level those of the E. and W. walls. From it springs the elliptical barrel-vaulted ceiling of three bays with wide ribs, enriched with coffers and roses, dividing the bays. Longitudinally two wide enriched ribs divide each bay into three divisions. The wide middle division has a square or rectangular panel formed by a narrow enriched rib. The narrower side divisions have groins to the segmental-headed windows of the clearstorey, which are flanked by narrow panels formed by similar narrow enriched ribs. The bays of the aisles are separated by narrow transverse semi-circular arches springing from plain pilasters on the walls and against the piers of the arcade, and there are similar recesses at the E. and W. ends ; they have plain imposts. Each bay is ceiled by a round vault concentric with the arcade-arch.

In the N. wall of the middle bay of the N. aisle is a modern square-headed doorway into the Vestry, and in the western bay is a wide round arch to the vestibule with moulded and enriched imposts. This is filled with an oak partition, and lobby with doorway erected in 1716. Above the vestry doorway is a circular window, the lower half of which is blocked. In the S. wall are the round-headed and circular windows described under external Elevations, but no trace of the S. doorway.

The Vestibule has a square-headed oak doorway in the E. wall opening into the vestry ; it has fluted Corinthian pilasters, supporting an entablature with cherub-heads carved in the middle, and a segmental pediment. Above the vestibule is a quadripartite plastered vault, the angles springing from the carved imposts of the arch in the N. wall and from similar carved corbels in the two S. angles.

The Vestry (45½ ft. by 17¼ ft.) has an E. window



of three lights, already described, the side lights have architraves to the lintels, and the inner reveals are coved over the side lights to form half-arches with foliated spandrels and panelled soffits; the flat soffit between them is also panelled. The ceiling of the vestry is divided into four bays by plastered beams and has a moulded cornice.

The Tower is said to stand upon a Roman causeway, 18 ft. below the present ground-level. Below the ground-stage is a square basement chamber. The ground-stage has a round-headed doorway in the S. wall opening into the vestibule and having a concave reveal on the S. face. This stage, which is of ashlar, also has a segmental-headed recess in the E. wall and square projections in the angles. The oval windows in the N. and W. walls have circular reveals and there are recesses to match in the E. and S. walls. A cornice is carried round above the door-heads, and from it springs a domical vault groined back on all four sides to the windows and recesses. In the centre is an enriched framed circular bell-way, now closed by a domed plaster panel in which is a triangular frame.

The circular stairway is within the S.E. angle and rises to the parapet of the fourth stage. The spire is ascended by a spiral stair of oak in the central drum, from which doorways open into the various accessible stages. On the internal face of the lintel of one of the doorways is inscribed IC 22 IVNE 1677, deeply carved except the last two digits which are later slight scratchings.

The *Crypt* consists of a Nave (48½ ft. by 26½ ft.), a North Aisle of equal length and 14½ ft. wide, and a South Aisle, now sealed up, which is of the same width but extends further westward. The crypt lies below the vestry, and part of the vestibule, the N. aisle, and Nave of the present church; and probably preserves the plan of the late 11th-century church, the western extension of the S. aisle marking the site of the original tower. The Nave (Plate 142) is divided into twelve bays, four longitudinally and three laterally, by columns and arches, each compartment having a groined vault. The columns, of which only three are now visible, are circular, of stone with moulded bases, cushion-capitals and square moulded abaci; one capital is modern; the northern column of the middle range is either buried or displaced by a heavy square brick pier of the 17th century, the southern partly buried by a brick cross-wall, and those of the western range have disappeared. The responds are of three square orders with plain imposts. The north-western angle-pilaster and that next S. of it are buried behind later brickwork, and the south-western intermediate is also covered with brick. The vaulting is all of Wren's brick-work having wide square ribs or arches, semi-circular from N. to S. and three-centred E. to W., but above the northern responds are some of the springing-stones of the original stone vaults. The side walls are of ashlar with some diagonal tooling and wide joints. In the three E. bays the original stone arches or wall-ribs remain. In

the bays of the wall are square recesses in rough ashlar, above which the wall has been hacked away to a greater depth and finished at the top in 17th-century brick to a half-round plan below the lights in the plinth of the E. wall. The middle recess is partly covered by a 17th-century brick respond and the light is blocked. In each bay of the N. and S. walls is a round-headed arch opening into the aisles; they are of ashlar of one order, but have relieving-arches in some cases of Roman bricks (Plate 144). The arches are all filled in except the two middle openings into the N. aisle, the filling of the eastern arch in the N. wall being of old masonry, the others of brick. The W. wall is of coursed rubble and in the southernmost bay, the only one wholly exposed to view, is the remains of a small narrow original light having splays of rubble with ashlar quoins and a half-round arch; the light is blocked.

The N. aisle (Plate 143) has in the E. wall a recess and window like those in the middle block. In the N. wall are the remains of four round-headed windows, the two western with the arches mostly destroyed and all filled in flush with the wall-face with old masonry. In the N.W. angle is a square projection containing a blocked stone doorway which may have been an original stair-turret. In the W. wall is a brick entrance from the later brick extension below the vestibule. The vaulting of the aisle is of original stonework the surfaces badly perished, with round arched wall-ribs and transverse ribs. The aisle is paved with grave-stones and slabs. There is no access to the S. aisle, which contains burials.

Fittings—The fittings, unless otherwise described, are of late 17th-century date. *Chest:* In crypt—of iron with lock and two hasps, late 17th or 18th-century. *Communion Table:* of oak with four enriched baluster-legs, top rails carved with acanthus-foliage, plain moulded lower rails. *Communion Rails:* with carved and twisted balusters, posts with carved scrolls as supports, moulded lower rail and moulded and enriched top rail. Loose in ringing chamber of tower, four sections of rails with twisted and carved balusters, moulded capping and base, panelled pilasters, and several loose balusters. *Doors:* In N. aisle, in doorway to vestry, two pairs of double doors, each leaf with four moulded panels, moulded architrave to opening. In vestibule—in doorway to vestry, double doors, four panels to each leaf. In arch between vestibule and tower—of two leaves with round head, each leaf with four raised panels, plain strap-hinges; wicket cut in western leaf. In two outer arches of tower—double oak gates, each leaf with two raised panels, bolection-moulded, curved tops terminating next the jamb in a small scroll. In W. doorway of nave—two folds with round head, each leaf with five raised panels. In blocked S. doorway—similar doors. *Fireplace:* In vestry, in S. wall, with heavy bolection-moulded architrave, cornice as mantel-shelf, overmantel with plain raised panel and moulded cornice. *Font:* modern; original font now in church of St. Alban, Westcliff, near Southend-on-Sea. *Monuments* and *Floor-slabs.* Monuments: (1) In S. aisle at W. end, to Colonel Charles Bainton, 1712, and Elizabeth his wife, 1719, marble wall-monument with busts of man and woman in an oval panel set in a panelled centre-piece with cornice, seated cherubs and shield-of-arms, all on a half-octagonal pedestal with corbel carved with palm-leaves; on face of pedestal, two cherub-heads; on wall at back of monument, a canopy with drawn curtains, and surmounted by an urn. In vestibule, on E. wall (2) to Humphry Levins, 1682, and Humphry his son, 1677, marble tablet, by T. Davis, with cartouche of scroll-work, foliage and cherub-heads and surmounted by cartouche-of-arms. Floor-slabs: In crypt (1) to William Scrimshire, 1684, Katherine his wife, 1677–8, William his son, 1711, Hannah, wife of the latter, 1691, Hugh, son of the last pair, 1684, and Prudence his wife, 170–, also Hugh, another grandson of the first William, 1702–3; also to Mathew, son of William Scrimshire, 1713, and Elizabeth his wife, 1733; (2) to Mary Woolnough, 1673; (3) to John King, 1704, and others later; (4) to Richard Chase, 1708, with shield-of-arms; (5) to Richard Bagnall, 1702, Mary his wife, 1710, and Richard his son, 1704; (6) to Colonel Charles Bainton, 1712; (7) to Mrs. Julian Marshall, 1701–2; (8) to Jeremy Gough, 1692, Mary his wife, 1705, and others later, with shield-of arms; (9) to Arthur Baron, 1702, and Alexander his nephew, 1703, with shield-of-arms; (10) to James Cart, 1706; (11) to William Withers, 1700, with shield-of-arms; (12) to Adam Stoner, 1678, with shield-of-arms; (13) to James Tompkins, 1680; (14) to Sarah, widow of Theodore Flers, 1698; (15) to Christopher Rayner, 1692, with shield-of-arms; (16) to Sarah Howard, 1703; (17) to Hannah Howard, 1699; (18) to Matthew Howard, 1675, Samuel his son, 1698, and Sarah his wife, 1700; (19) to Sara Webb, 171–, and her daughter, 1708, defaced shield-of-arms. *Painting:* In S. aisle—on canvas, of St. Paul, ascribed to Salvator Rosa. *Panelling:* In church, round walls, panelled dado with moulded capping. In vestry—walls lined to more than half their height with oak panelling, in two tiers finished with a moulded cornice. *Pavement:* Loose, in crypt, marble and slate tiles from old pavement. *Plate:* includes cup and cover-paten of 1559; cup and cover-paten of 1568, from All Hallows Honey Lane; cup and cover-paten of 1626; cup of 1623, given by Henry Hickford; two cups of 1698; paten with four ball-feet, 16th-century; two patens of 1623, given by Gilbert Harryson to All Hallows Honey Lane, with the arms of the Goldsmiths' Company; two patens of 1698; two flagons of

CASTLE BAYNARD: (1) ST. PAUL'S CATHEDRAL.
Quire-stalls, S. side.

CASTLE BAYNARD: (2) CHURCH OF ST. ANDREW BY THE WARDROBE, 1685-95.

Interior looking E.

FARRINGDON WITHIN: (3) CHURCH OF ST. MARTIN LUDGATE, 1677-87.

Interior looking E.

CASTLE BAYNARD: (3) CHURCH OF ST. BENET PAUL'S WHARF, 1677–85.
Interior looking N.E.

CASTLE BAYNARD: (2) CHURCH OF ST. ANDREW BY THE WARDROBE, 1685 95.

From the S.

CASTLE BAYNARD: (3) CHURCH OF ST. BENET PAUL'S WHARF, 1677 85.

From the S.E.

1630; two dishes of 1684 with shields-of-arms, and given to All Hallows Honey Lane by Maurice Walrond, 1660, and Mary, widow of Anthony Smith, 1635, respectively. *Poor-box:* In N. aisle—plain box on panelled pedestal. *Pulpit:* of oak, hexagonal with enriched base-mould and cornice, each face with raised and enriched panel flanked by carved pendants of leaves and flowers and surmounted by a rough monogram of two C's with crown and lion-and-unicorn supporters; base modern. *Reredos:* of oak, large middle panel with border of foliage and flowers, now containing a picture of the Holy family, at sides coupled and fluted Corinthian pilasters supporting a continuous entablature with enriched frieze in middle part and two flaming urns; above middle panel a long frieze-panel between the capitals with carved festoons and cherub-head; panelled plinth and carved scrolls supporting sides of reredos; erected 1706, original upper part and pediment now removed. Incorporated in modern panels at E. end of each aisle, a narrow frieze-panel with carved foliage and cherub-head, of approximately the same period. *Royal Arms:* On screen between church and vestibule—of oak, painted, royal Stuart arms. *Seating:* In church, long form with turned legs and plain stretchers. In upper chamber of tower two forms with turned baluster legs. *Statue:* In vestry—on W. wall, bust of Charles II on stone bracket, inscribed "Car. II Rex." *Table:* In vestry—of oak with twisted legs and plain rails. *Miscellanea:* In S. aisle, two wooden candlesticks and in vestry one similar candlestick and two flaming urns probably all from the reredos. In vestry—large gilt mitre probably from organ-case. In N. aisle—over doorway to vestry, wooden tablet recording gift of £2,000 towards the rebuilding by Dame Dyonis Williamson, 1666, moulded cornice at top and cartouche-of-arms. In ringing chamber two panels in enriched frames flanked by carved consoles, cherub-heads, etc., and supporting a carved cornice and pediment enriched with egg-and-tongue, painted records of peals, probably early 18th-century.

Condition—Good.

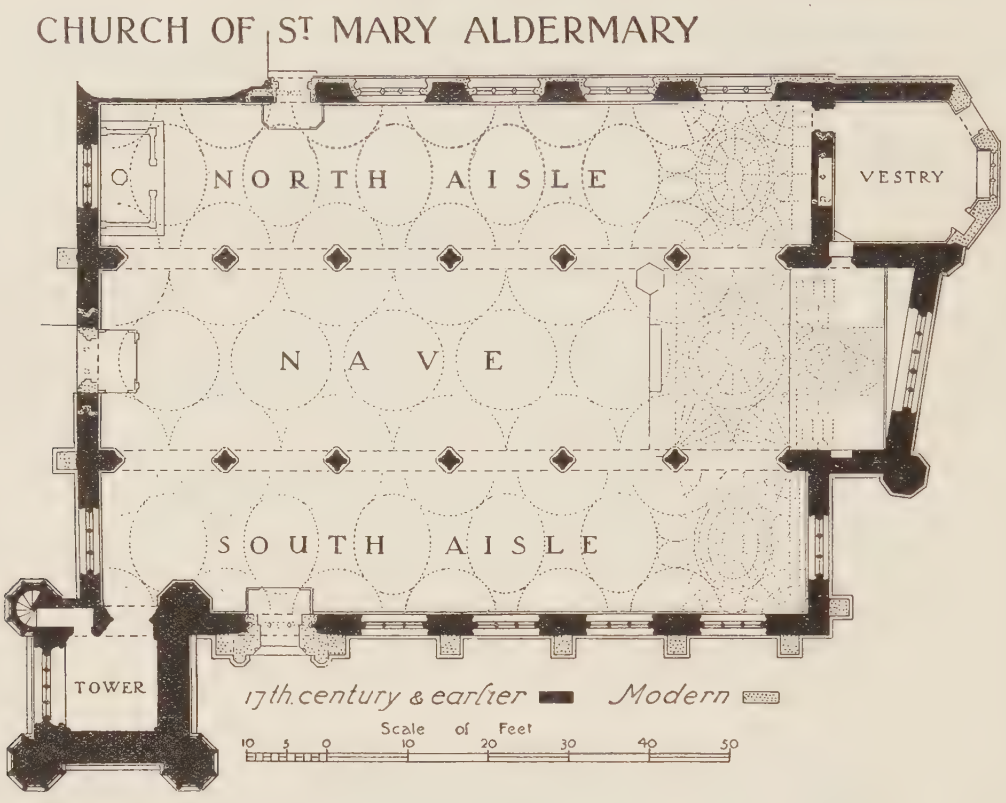
(2) Parish Church of St. Mary Aldermary stands on the N. side of Queen Victoria Street on the island formed by the meeting of that thoroughfare with Watling Street and Bow Lane and is built in the Gothic style on a mediæval plan. The walls are of stone and the roofs are covered with lead. The church was rebuilt by Sir Henry Kebyll, Lord Mayor, in 1511–18, and to this date belong the ground-stage of the tower and perhaps the S. wall of the S. aisle; the tower was left unfinished but completed by William Rodoway, who died 1626, and Richard Pienon, and the second stage of the tower is probably of this period. The church was burnt out in the Great Fire and rebuilt by Sir Christopher Wren from a bequest of Henry Rogers conditional to its being a copy of the old building. It has undergone extensive modern restorations.

The church is the finest example of Wren's Gothic, the plaster fan-vaulting being exceptionally noteworthy.

Architectural Description—The *Chancel* and *Nave* (99 ft. by 22¼ ft.) are undivided structurally and are seven bays in length (Plate 145); the E. wall is not at right angles to the axial line of the building and has a modern pierced parapet; it is flanked at either end by an octagonal buttress finished with a panelled pinnacle with finialled ogee cap, mostly modern restorations. The E. window is of two tiers of five lights, the lower cinquefoiled and the upper septfoiled with tracery under a four-centred arch with external label. The easternmost bay has in the N. wall a doorway, to the vestry, with moulded jambs and four-centred head with a moulded label; the six remaining bays are divided from the aisles by arcades with four-centred arches of two moulded orders carried on piers, and corresponding responds, of four attached shafts separated by hollows with moulded capitals and bases standing on high plinths chamfered off at the angles; above the arches, towards the chancel and nave, runs a moulded string-course, the spandrels below being filled with plaster foliage and cartouches-of-arms, all of Renaissance detail; those over the first pair of piers bear the See of Canterbury impaling Sancroft and the remainder the arms of Rogers. From the string-course above the piers rise vaulting-shafts, each of three small attached shafts with moulded capitals and bases supporting the plaster vaulting. Above each arch, in the clearstorey, is a segmental-headed window of three cinquefoiled lights with deep hollows to the internal splays and moulded external label; they are much restored externally and the clearstorey-parapet is modern. In the W. wall is a similar window to that in the E. wall; the W. doorway, buttresses and parapet are modern.

The *North Aisle* (88 ft. by 18 ft.) has the easternmost bay filled by the organ. In the E. wall is a window of three cinquefoiled lights in a four-centred head with a moulded label, and in the N. wall each of the five easternmost bays has a similar window, but the fifth is blocked and not visible externally, and the others are modern externally; below the fifth window is a modern doorway and in the E. wall opening into the vestry is a much restored doorway with moulded jambs and four-centred head with a moulded label. In the W. wall is an original window uniform with those in the N. wall.

The *South Aisle* (87½ ft. by 17½ ft.) has windows



in the S., E. and W. walls uniform with those in the N. aisle; the tracery in the windows in the S. wall is said to be partially of Caen stone and of 16th-century date; the E. window is much restored externally; under the fifth window in the S. wall is a modern doorway and porch and the parapet and buttresses are also modern.

The *Tower* (12 ft. square) is of four stages (Plate 146) with semi-octagonal turrets or buttresses carried up the angles and finished with tall pinnacles with ogee finialled caps and a gablet on each face. The angles of the turrets are shafted and each face is panelled with traceried heads; between each three ranges of panels a string is carried round banding the angle-shafts and dividing the turrets into six stages; the parapet is pierced and modern. The ground-stage has in the N. wall a 16th-century tower arch, two-centred and of two moulded orders; the outer order is continued down and stopped on a moulded plinth except on the E. internal face where it dies on to the wall; the inner order is carried on attached shafts with moulded capitals and bases; in the W. wall is a window of four cinquefoiled lights with tracery under a two-centred head; it is probably Wren's work and has the splays continued down below the glass line and stopped on a sill about five feet above the floor-level. The second stage has in the E. and W. walls a window of two cinquefoiled lights with tracery under a two-centred head with a moulded label. The third stage has in each wall a window of two cinquefoiled lights with a sexfoil under an acutely pointed head with a moulded label; the fourth stage or bell-chamber has in each wall a two-light louvered window with tracery under an acute two-centred head with a moulded label.

Over the easternmost bay of the chancel is a four-centred and panelled barrel-vault of plaster; each panel is trefoiled at either end and encloses a shield; in the middle of the vault is a saucer-shaped dome containing tracery of 15th-century character and a foliated border. The second bay with the bays of the nave have each a plaster fan-vault, with trefoiled panels on the cones and circular saucer-shaped domes in the middle of the vaulting between them; these have a central plaster ornament of Renaissance-design surrounded by two rings of sexfoil and quatrefoil-panels, and the spandrels between the cones and circles have trefoils and quatrefoils. Each bay of both the N. and S. aisles is roofed with plaster fan-vaulting; the cones are panelled in two tiers, the outer heads being cinquefoiled and the rest trefoiled; between them are oval saucer-shaped domes with a cusped centre and two concentric rings of trefoil-headed panels and a rich foliage border round the edge, of Renaissance detail; between the domes are smaller octofoiled ovals with trefoiled spandrels.

Fittings—Unless otherwise described the fittings

are of late 17th-century date. *Communion Table:* with turned and twisted legs, moulded stretchers and carved and moulded top rail, modern lengthening at each end; marble top slab with chamfered edges, inscribed "Edwardus Watts Merc. Lond." *Doorcases* and *Doors.* To W. doorway, internal doorcase, of oak, with fluted Corinthian side-pilasters, standing on pedestals and supporting an enriched entablature with carved frieze, and segmental, broken pediment; between capitals, carved cartouche and carved swags on either side of doors; doors panelled and in two leaves with upper panel in each glazed, brought from St. Antholin, Budge Row. Side doors panelled and with bolection-moulded architrave and panel above. *Font* (Plate 9): of white marble with octagonal moulded and gadrooned bowl, baluster-shaped stone stem with carved drapery and moulded and enriched cap and moulded base, inscription on bowl recording gift by Dutton Seaman Esq. 1682. *Font-cover:* of oak, circular and of ogee form with narrow flutings and carvings in low relief and ball-finial. *Monuments* and *slabs.* Monuments: In N. aisle—on N. wall (1) to Anne, daughter of Charles Perkins, 1697, tablet with side-brackets and broken pediment; (2) to John Seale, 1714, draped wall-monument with figures and two cherubs below standing on moulded shelf; shaped apron below shelf and, above cornice, achievement-of-arms. In S. aisle—on S. wall, (3) to Elizabeth (Hanson), wife of Edward Jordan, 1690, convex tablet with flanking Ionic columns, urn and shield-of-arms; (4) to John, son of Thomas Watts, 1705, small tablet. Slabs: In churchyard—(1) to Ann, wife of Edmund Sawtel, 1694, and their children; (2) to William and John, sons of William Laxday, 1670; (3) to Sir John Smith, 1673; (4) to John Seale [1714]. *Paving:* under S.W. tower, of black and white marble squares. *Plate:* includes a cup and paten of 1680 (?) inscribed and dated 1677, two flagons of 1688, both inscribed and dated, an inscribed and dated alms-dish of 1694 and an inscribed spoon of probably late 17th or early 18th-century date. Also the following plate from St. Antholin and St. John: an inscribed cup and cover-paten of 1609, an inscribed paten of 1613, a cup and cover-paten of 1619 inscribed and dated 1620, a cup and conical cover-paten of 1622 inscribed and dated, a cup and conical cover-paten of 1631 inscribed and dated 1632, a flagon of 1637 inscribed and dated 1638, a flagon of 1645, an alms-dish of 1683 inscribed and dated 1685 and a paten of 1704. *Poor-box:* by fifth pier of S. arcade—of oak with massive twisted stem. *Pulpit* (Plate 34): of oak, hexagonal, with enriched moulded capping and base and panelled sides with carved festoons and cherub-heads; stem hexagonal with raised panels and moulded base. *Rails:* enclosing font, on black marble steps, former Communion rails, with moulded rail and plinth, panelled standards and turned and twisted balusters. *Miscellanea:* Sword-rest (Plate 44)—in nave, against second pier from E. of S. arcade, of oak, carved with date 1682, flanked by City arms and monogram V.S.R. and surmounted by royal arms of the Stuarts in Garter with lion's mask below, flying cherubs as supporters and crown above; at sides two carved festoons terminating in winged cherub-heads. Inscription—on E. pier of tower-arch, recording pewing wainscoting and reopening of church in 1682. In vestry—moulded and carved rails, pierced and carved frieze and panelling, probably from old pews, re-used.

Condition—Good.

Secular:—

(3) House, No. 8, on the S. side of Bow Churchyard, is of four storeys with modern attics; the walls are of brick and the roofs are covered with slates. It was built late in the 17th or early in the 18th century, but has been considerably altered late in the 18th century and in modern times. The N. front has a brick band between the first and second floors; the windows on these floors are set in slight projections with eared heads, those to the second floor being finished with brick cornices; the windows themselves have square heads except on the first floor, where the heads are segmental. Inside the building some original panelling remains.

Condition—Fairly good.

(4) Williamson's Hotel and adjoining house, on the W. and S. sides of New Court, Bow Lane, are of four storeys with cellars; the walls are of brick. They were built probably late in the 17th century, but have been much altered. The fronts of the houses have brick bands between the storeys; the hotel has a doorway with a flat hood supported on scrolled brackets. Inside the second house is an original staircase in the upper part of the building; it has turned balusters, square newels, straight strings and hand-rails cutting the strings of the flight above.

Across the court, in front of the hotel, is an early 18th-century wrought-iron railing with a double gateway; this gateway has scrolled standards and an ornamental overthrow.

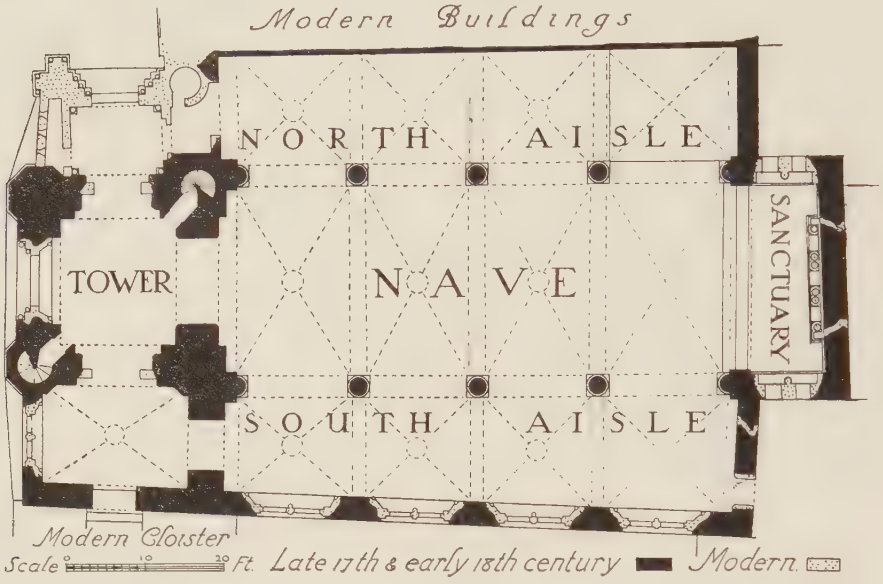
Condition—Fairly good; hotel since demolished and iron gate removed.

(5) House, No. 29, on the S. side of Watling Street at the E. corner of Bow Lane, is of three storeys with cellars and attics; the walls are of brick. It was built probably early in the 18th century. There are brick bands between the storeys and the windows have segmental heads.

Condition—Fairly good.

(6) Remains of Undercroft (Plate 144), under

CHURCH of ST. MICHAEL, CORNHILL.



pavement on the S. side of Watling Street, about 8 ft. E. of the vestry of St. Mary Aldemary. Only a portion of the W. wall, of rubble, remains exposed in the area; in it is the springer and wall-rib of a stone vault, with hollow-chamfered ribs, probably of 14th-century date. A plan of the complete undercroft is preserved in the Society of Antiquaries' Library.

(7) Sign on house No. 28, on the N.E. side of Budge Row. It is now fixed on the W. wall of the corridor in the ground-floor of the modern building and is a rectangular stone panel with a figure of a wild-cat in high relief; it represents the crest of the Skinners' Company and is of late 17th-century date.

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14. CORNHILL WARD.

Cornhill Ward includes the parish of St. Michael Cornhill, part of St. Peter Cornhill and small fragments of the parishes of St. Bartholomew Exchange, St. Christopher le Stocks, St. Mary Woolchurch, St. Mary Woolnoth, St. Edmund and St. Martin Outwich. The principal monuments are the churches of St. Michael and St. Peter.

Ecclesiastical :—

(1) Parish Church of St. Michael stands on the S. side of Cornhill. The walls are probably of rubble and brick, partly rendered in cement and partly faced with Portland-stone ashlar; the dressings are of the same material and the roofs are covered with lead. The church was burnt in the Great Fire of 1666, with the exception of the tower; the latter was patched and the church rebuilt by Sir C. Wren in 1670–77, at a cost of £4,686 10*s.* 4*d.* The old steeple becoming unsafe, was taken down in 1715 and an entirely new one erected (Wren, architect) and completed 1721. The church was repaired in 1790 and restored by Sir G. Scott in 1860, when the window-tracery was added and the N. porch built. In 1868 it was again restored, the S. Cloister built and nearly all the original fittings removed. The vestry, which forms a structural part of the Rectory-house, was rebuilt in recent years.

Architectural Description—The church is in the Renaissance style on the Gothic plan and consists of a chancel and nave (75 ft. by 23½ ft.) with N. and S. aisles, not extending to the E. end, a W. tower and a vestibule to the S. of it.

The *E. Elevation.* The end of the sanctuary has a large round window with modern decoration to the splays. The return walls of the sanctuary have each a window of two round-headed lights with modern internal decoration. The E. wall of the N. aisle is blank, but in the corresponding position in the S. aisle is a round-headed window with modern filling making two lights. The *N. Elevation* is concealed by buildings, but the N. clearstorey has a range of four round windows; the wall is finished with a wooden cornice. The *S. Elevation.* The aisle-wall is faced with ashlar and finished with a stone cornice. In each bay is a round-headed window with moulded architrave and sill and modern filling forming two lights. The clearstorey has four round windows,

CASTLE BAYNARD: (5) COLLEGE OF ARMS, 1671–77, from the S.E.

Door-case at W. end and part of Organ-gallery, late 17th-century.

External door-case to S. aisle, late 17th-century.

CHEAP: (1) CHURCH OF ST. LAWRENCE JEWRY.

BISHOPSGATE: (2) CHURCH OF ST. HELEN.

Monument (2) to Julius Caesar Adelmare, 1636.

CHEAP: (1) CHURCH OF ST. LAWRENCE JEWRY, 1670–86.

Ceiling of Vestry.

CHEAP: (1) CHURCH OF ST. LAWRENCE JEWRY, 1670–86.
From the S.E.

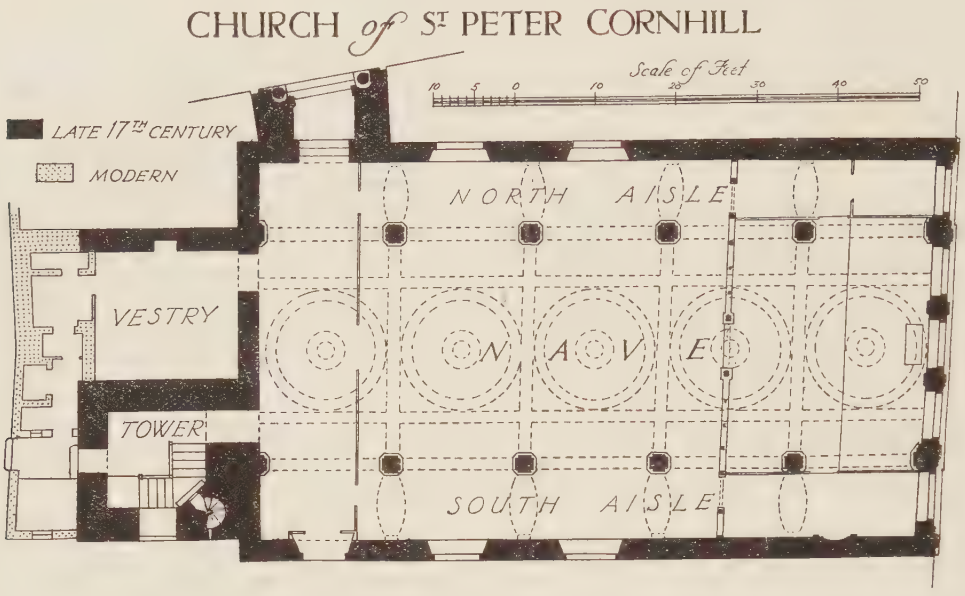
as on the N. side, and a wooden cornice. The *W. Elevation.* The W. end of the vestibule has a window similar to those in the S. aisle. The tower has semi-octagonal buttresses at the angles and is of four stages. It was built in 1715–21 and is in the Gothic manner.

Interior—The sanctuary has a plain barrel-vault of plaster and at the W. end a coffered arch with rosettes, springing from pilasters with acanthus-cornices continued along the side walls. The body of the church has N. and S. arcades of four bays with round arches, moulded archivolts and plain key-blocks; they spring from round Doric columns with egg and dart enrichment to the capitals; the responds have attached half-columns. The ceiling forms a groined plaster vault in each bay divided by guilloche-bands, with rosettes, springing from moulded corbels with modern angels below them; there are modern round openings in the middle of the three western bays. In the W. wall is a tall round arch of two orders, opening into the tower; the inner order is plain with moulded imposts and the outer order has a moulded archivolt and imposts enriched with acanthus. The N. and S. aisles have plaster groined vaults to each bay springing from moulded corbels with acanthus and egg and dart enrichment. The three W. bays in the N. aisle and all the bays in the S. aisle have a modern round opening in the middle of each bay. The W. wall of each aisle has a round arch with moulded imposts and archivolt and a plain key-block. In the E. wall of the S. aisle is a modern doorway to the vestry; the old doorway was further N. in the same wall. The S. vestibule has a plaster vault similar to one bay of the adjoining aisle. In the S. wall is a plain round-headed doorway opening into a modern passage-way or cloister. The ground-stage of the tower has a round-headed recess with moulded imposts in the N., S. and W. walls; in the N. and S. recesses are modern arches or doorways; the tower has a domed vault resting on head-corbels and with a round bell-way with an acanthus-border.

Fittings — *Communion Table:* of oak with twisted legs and moulded rails, late 17th-century. *Font:* round moulded bowl of white marble, inscribed "Donum Jacobi Paul Arm^ri 1672," "Renov 1860," stem modern. *Monuments* and *Floor-slabs.* Monuments: against E. pier of N. arcade—(1) to John Young, 1670, oval marble cartouche with enriched frame, scrolls, acanthus-foliage and drapery, cornice and curved broken pediment at top and cartouche-of-arms below. In N. aisle—on N. wall, (2) to John Vernon, [1615], marble wall-monument, erected after Great Fire, with bust in shallow arched recess flanked by flat pilasters supporting entablatures of which the cornice is continued across the top as a curved pediment, apron below with painted cartouche of the arms of the Merchant Taylors' Company, monument restored 1666; (3) to Luke Nourse, 1673, Hugh Wells, 1673, and Edward Nourse, his son, 1689, who married Mary, daughter of Hugh Wells, marble cartouche with scrolls, palms and cherub-heads, urn at top and a painted shield-of-arms below on a console-bracket; (4) to Francis Mosse, 1657, and Henry his son, 1676, rectangular marble tablet with oval panel, flanked by scrolls; drapery and cherub-head below on apron and surmounted by a segmental pediment and a cartouche-of-arms. On W. wall of tower—(5) to Richard Holdsworth, S.T.D., 1649, black marble slab. In S. vestibule—In N.E. angle, (6) to Sir William Cowper, Bart., 1664, and Martha (Master) his wife, 1676, both "lie buried in this cloister," erected by their son Spenser, white marble wall-monument, with Ionic side-columns and pilasters supporting entablature and broken segmental pediment with cartouche-of-arms, at side, foliage scrolls; on S. wall, (7) to John Huitson, 1689, and Martha (Cooper) his wife, 1681, white marble tablet with moulded border and drapery, surmounted by broken scrolled pediment and achievement-of-arms; (8) to Sir Edward Cowper, 1685, white marble wall-monument with twisted Corinthian side-columns, and pilasters supporting an entablature with broken segmental pediment and achievement-of-arms, base in form of pedestal with shaped angles enriched with acanthus-foliage. Floor-slab: In churchyard—to Edward Folkingham, 1698, and Elizabeth his wife, 1708, with shield-of-arms. *Organ:* Originally built by Renatus Harris, 1684, but much altered and enlarged. Incorporated in modern organ-case, several carved cherub-heads in wood, probably late 17th-century; organ formerly at W. end of church. *Paintings:* On E. wall—panels with figures of Moses and Aaron, from the old reredos, late 17th-century. *Panelling:* In vestry—in two heights, with carved wreath and pendants above fireplace (Plate 83), late 17th or early 18th-century. *Plate:* includes two tankards of 1616, given by John Vernon in 1617, with shield-of-arms; two cups and cover-patens all of 1608, except one of the cups which is of 1550, all bear inscription and date 1608; paten of 1678, with names of churchwardens and date 1678; alms-dish of 1698, given by anonymous donor in 1689. *Miscellanea:* Under W. window, carved wooden figure of a pelican 'in her piety' (Plate 47).

Condition—Good.

(2) Parish Church of St. Peter Cornhill stands at the S. corner of Cornhill and Gracechurch Street. It is a Renaissance building following the mediæval plan and is built of red brick, partly cement-rendered, with stone dressings, the tower being of the same material. The



roof is lead-covered and gabled in two pitches. A stone vault under the tower and two pointed chalk foundation-arches under the S. wall (recently discovered and now covered in) date from the 14th or 15th centuries, but the rest of the church, above ground, was destroyed in the Great Fire, 1666, and rebuilt by Sir Christopher Wren in 1677–87, at a cost of £5,647 8*s.* 2*d.*

The church is notable as containing one of the two chancel-screens erected at that date, and the brick tower is of unusual and almost Italian design.

Architectural Description—The *Body* and *Aisles* of the church form a slightly irregular oblong (95 ft. by 53½ ft.) with a projecting *Vestry* and *Tower* to the W. of the Nave and S. aisle respectively and a N. porch.

The *E. Elevation* is pierced by two ranges of windows, five in the lower and three in the upper range. The five lower windows are round-headed and uniform in size, three lighting the Quire and two the aisles. They are divided by Ionic pilasters standing on a stylobate and supporting an entablature with an attic above ; the three middle windows have cherub-head keystones. The Quire wall is carried up higher than the aisles and finished with a pediment. In the upper part are the three windows of the second range, the centre round-headed and carried up into the pediment and the side ones circular, with moulded architraves ; they are divided by plain pilasters. The aisles are finished with raking pediments in the form of inverted curves. The *N. Elevation* (Plate 63). The first two bays are concealed by buildings, but in the third and fourth bays are round-headed windows with moulded imposts and archivolts and cherub-head keystones. They are set in square recesses with draped festoons in the spandrels. The window in the fifth bay is similar in detail to the others but circular in form, and below it is a segmental-headed doorway with moulded architrave and keystone opening into the N. porch. The porch has an outer doorway of similar form with a scrolled keystone and is flanked by an Ionic column and pilaster on each side standing on the same pedestal and supporting an entablature and a plain parapet. The porch has a segmental stone vault springing from a moulded cornice. The *S. Elevation* is covered by buildings for the first two bays, but in the remaining three are round-headed windows with plain architraves, archivolts and keystones and moulded imposts carried along the face of the wall ; below the third window is a square-headed doorway with a moulded architrave, pulvinated frieze and cornice. The wall is finished with a main cornice and a plain parapet. The *Tower* stands at the west end and is four stages high with a timber dome, lantern and spire. In the S. wall of the ground-stage is a round-headed window and over it a second in the stage above. The third stage has a small round window in each face, and on each side of the bell-chamber are three round-headed louvred openings divided by Doric pilasters or piers and responds. At the angles of the tower are Doric pilasters supporting a continuous entablature, from which rises a lead-covered dome with four round lunettes supporting an octagonal lantern with a round-headed opening in each face. The lead-covered spire is crowned by a vane in the form of a key.

Interior—The two aisle-windows in the E. wall have moulded imposts and the three lower windows in the Quire are similar with modelled plaster cartouches flanked by swags above the heads.

They are divided by Corinthian pilasters with quarter pilasters at the angles of the Quire, supporting a continuous entablature with an enriched cornice. The middle window of the upper range is flanked by Doric pilasters. The windows in the N. and S. walls have moulded imposts carried along the face of the wall and projected opposite the columns to form corbels and with plaster cartouches below.

The W. wall of the body of the church corresponds in design with the E. end, the windows being represented by panels. In it are two doorways, masked by wooden door-cases and opening into the vestry and tower respectively. The body and aisles of the church are separated by an arcade of five bays on each side. The piers are composed of four plain pilasters, three with pseudo-Doric capitals and all standing on high wainscoted bases, with responds to correspond. The pilasters facing the body of the church are carried up the walls and finished with Corinthian capitals, each supporting a separate entablature, the enriched cornice of which is carried completely round the church. The arches are semi-circular with an edging of bay-leaves and plain key-blocks. Above the cornice on the N. and S. is an attic divided into bays by low panelled pilasters. The ceiling of the body of the church is a plaster barrel-vault of elliptical form, the bays being indicated by bands, enriched with guilloche-ornament. Similar bands divide the ceiling longitudinally into three sections. The compartments thus formed have circular panels to the middle row and rectangular panels at the sides, the alternate bays in the centre being further enriched by large plaster roses. Each bay of the aisles is ceiled with a plaster vault concentric with the main arcade and having a round transverse arch springing from the outer pilaster of each pier and resting against the wall on a plaster bracket and corbel. Beneath the tower is a plain pointed vault of ragstone dating from the 14th or 15th century. In the W. wall of the ground-stage is a door leading to a modern vestry and within the S.E. angle is a circular staircase.

Fittings—All the fittings, unless otherwise stated, are of late 17th-century date. *Book:* In W. vestry—manuscript of St. Jerome's Vulgate, *c.* 1270, formerly belonging to the Trinity Chantry in this church. *Bread-shelves:* on W. wall, in three divisions and two heights with ornamental edges to shelves and enclosed in framing with carved capping and base supported by bold cavetto-shaped corbels. *Communion Table:* of oak (?), with moulded top supported on four square and fluted Doric columns on moulded plinth-rails and one transverse rail, possibly early 18th-century. *Communion Rails:* with moulded base and rail, panelled standards and balusters in form of small square Doric columns on pedestals, possibly early 18th-century. *Cupboards:* In vestry on N. and S. of chancel, of old panelling. *Doors* and *Door-cases:* To N. doorway, outer door with segmental head and in two leaves each of four raised panels. Casing to lobby with fluted Corinthian pilasters on either side of inner door supporting entablature with broken segmental pediment; inner and outer door similar and each in two leaves with raised lower and glazed upper panels. To S. doorway, outer door in two leaves each with three raised panels; lobby with outer door in two leaves and two single inner side-doors, all with casing similar to those to N. doorway. Doors to vestry and tower each with eight raised panels with bolection-mouldings and bolection-moulded architraves; each doorway flanked by fluted Corinthian pilasters with entablatures and segmental pediment; between heads of door and architraves, panel carved with swags and cherub-heads and, above architrave, moulded panel flanked by carved scrolls with cherub-heads. *Font:* of white marble with octagonal bowl of ovolo-section with moulded rim and underside carved with acanthus-leaves and, on alternate faces, winged cherub-heads; octagonal stem with moulded cap and lower part carved with acanthus-leaves on square moulded base, presented by Samuel Purchas, 1681. *Font-cover:* of oak, octagonal, with guilloche-ornament on edge surmounted by eight carved consoles each with cherub-head terminations and supporting circular carved vase-finial; standing on cover below consoles, carved dove. *Gallery:* at W. end of nave, carried in middle on two Doric columns with entablature and panelled front with moulded base and capping; front divided by panelled pilasters and sides returned against end wall in concave sweeps; frieze carved at intervals with winged cherub-heads and violins and other musical instruments above columns. *Monument* and *Floor-slabs:* Monument. In N. aisle—on W. wall, to James Buck, 1685–6, marble cartouche on background of drapery flanked by two cherub-heads with cherub-head and cartouche-of-arms above. Floor slabs. (1) to Richard Fowler, 1691, and his grand-nephews, Robert, 1691, and Thomas, 1695; (2) to Robert Rowland 1690; (3) to Walter Tredway, 1710, and Samuel Tredway, 1712; (4) to Richard Beck, 1714; (5) to Mary daughter of John Ingle, 1684. *Organ* and *Organ-case:* with lower part panelled and surmounted by carved frieze and moulded cornice with the latter in three semi-circular projections, the outer ones with cherub-heads and the middle with carved acanthus-leaf corbels supporting 'towers' of pipes; heads of 'towers' with pierced carving and entablature with cornice from side towers carried up in concave sweep over intervening spaces each in two panels of gilded pipes; organ originally built by Bernard Schmidt, 1681, but much altered and renovated; old manual now preserved in vestry. *Panelling:* round pedestals of piers and walls of church to

level of window-sills in four heights with raised panels and moulded cornices; enclosing vestries at E. ends of both aisles and also W. vestry. *Plate:* includes two cups, one of 1549, the other of 1626, both inscribed and dated 1625, two flagons of 1625, both inscribed and dated, two patens of 1625, one with similar inscription as on cups, a silver dish of 1681 with Royal Arms and Latin inscription recording gift in 1682, and a spoon inscribed "H.W., 1639 C.W." *Poor-box:* In vestibule—with double recessed angles, moulded top and bottom supported by two small brackets at sides and one in front on panelled pilaster-stem; above and against wall, small tablet surmounted by cornice and pediment. *Pulpit:* against second pier of N. arcade, of oak, hexagonal with enriched capping and base and enriched semi-circular-headed panels on sides with carved bolection-mouldings surmounted by winged cherub-heads and swags and festoons at sides; under-side of ogee section and carried on hexagonal pillar with moulded cap and base. Sounding-board, hexagonal with enriched cornice surmounted by carved scrolls in shape of double-ogee pediments and under-side with simple inlaid panelling; against pier and partly supporting sounding-board, raised panel with carved and pierced scrolls on either side; stairs with cut string with shaped brackets on ends, moulded rail, twisted balusters and square fluted newels; stairs possibly later than pulpit and of early 18th-century date. *Reredos:* across full width of chancel, in three bays with panelled dado to lower part and upper part divided into three bays corresponding to windows above, with coupled Ionic pilasters to middle bay and half pilasters to side bays supporting enriched entablature with pulvinated frieze carved with bay and oak-leaves; cornice only continued over middle bay and segmental pediment with carved bull's hide in tympanum with, in middle, oval panel with name of Jehovah surrounded by glory; between pilasters, two round-headed panels filled with modern work with enriched borders and winged cherub-heads in spandrels; side bays each in three panels, with central one with enriched border and painted respectively on N. and S. sides with the Lord's Prayer and Creed. *Royal Arms* (*see* screen). *Screen* (Plate 139): extending full width of church across middle of second bay—in six bays on either side of central opening with lower part panelled with raised panels in two tiers with moulded capping and upper part open and divided by slender square and fluted Doric columns on high panelled pedestals and supporting coupled semi-circular arches with pierced spandrels and central pendant of Doric cap and turned finial; above arches, richly moulded cornice ramped up to form cornice to entablature over fluted Corinthian pilasters on either side of central opening; architrave only from entablature above pilasters continued across opening in segmental arch, surmounted over middle by small pedestal and carved cartouche, on both faces, of royal arms of the Stuarts with supporters of lion and unicorn surmounting the entablatures on either side; the second bay from either end is open with posts below pedestals to flanking columns with moulded capitals and bases and twin elliptical arch with central pendant and broken segmental pediment above cornice and shaped tympanum with central panel and carved volutes; E. and W. faces of screen similar, but portion of panelling on N. side removed. *Seating:* modern, but churchwardens' pew at W. end of old work re-used with panelled back, pierced and carved panels and scrolled ends. In various parts of church—sixteen forms with turned legs. *Staircase:* to gallery, in tower, of oak with moulded string and handrail, square newels and twisted balusters. *Tables:* At W. end of nave—small, with turned legs, moulded top rails and plain lower rails. In vestry—large, with moulded rails and turned legs. *Miscellanea:* The Lucius Tablet: preserved in N. vestry, brass, in enriched oak frame, with inscription claiming the foundation of the church by Lucius in the 2nd century, 17th-century. In N. and S. vestries—old panelling, re-used as casing.

Condition—Good.

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15. CRIPPLEGATE WARD WITHIN.

Cripplegate Ward Within consists of the parishes of St. Albans Wood Street, St. Alphege London Wall, St. Mary the Virgin Aldermanbury and St. Michael Wood Street, and parts of the parishes of All Hallows Honey Lane, St. John Zachary, St. Laurence Jewry, St. Mary Magdalene Milk Street, St. Mary Staining, St. Olave Silver Street, St. Peter Westcheap and St. Vedast Foster Lane. The principal monuments are the churches of St. Alban Wood Street and St. Mary Aldermanbury, the Brewers' Hall and the Parish Clerks' Hall. An angle-bastion of the Roman town-wall stands in the N.W. angle of this ward; the part existing above ground is entirely of mediæval or later date (*see* London, Vol. III, p. 104). A further portion of the town-wall survives on the N. side of St. Alphege's churchyard and is partly incorporated in the remains of old St. Alphege church (Monument No. 4). The part above ground is mediæval and the eastern part, beyond the church-remains, is capped with late 15th-century red brick including six merlons; three crenels are coped with 17th-century slabs of Portland stone and both wall and merlons have remains of brick diapering (*see* London, Vol. III, p. 90).

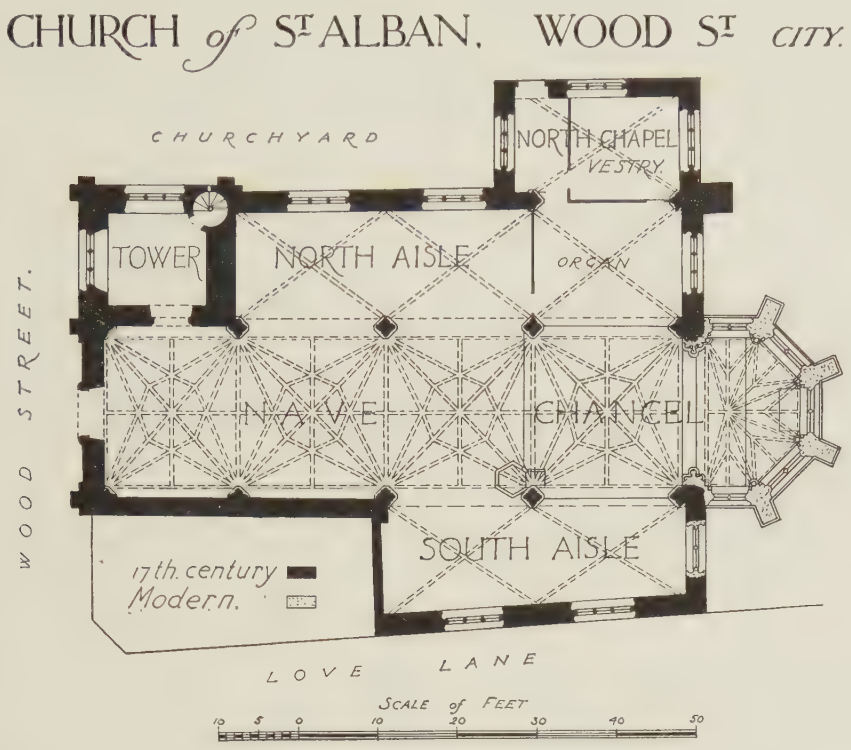
CHEAP: (1) CHURCH OF ST. LAWRENCE JEWRY, 1670-86.
The Vestry.

CHEAP: (3) THE GUILDHALL.
Interior looking W., early 15th-century.

CHEAP: (3) THE GUILDHALL.
Aldermen's Court-room, late 17th-century.

CHEAP: (3) THE GUILDHALL.

East Crypt, looking S.W., early 15th-century.



Ecclesiastical :—

(1) Parish Church of St. Alban, on the E. side of Wood Street and N. side of Love Lane, is built of Portland stone and rubble or brickwork, cement rendered ; the tower is faced with ashlar. The roofs are covered with lead. The church was rebuilt in 1633–34 by Inigo Jones and was partially destroyed in the Great Fire of 1666. It was restored or rebuilt by Sir Christopher Wren in 1682–87, at a cost of £3,165 0s. 8*d*., the outer walls of the earlier building being perhaps retained ; the tower is undoubtedly the work of Wren. The whole building was restored and the apsidal end to the chancel added in the 19th century. The church is a good example of late Gothic work, and amongst the fittings the hour-glass with its stand and the Laudian altar-frontal are unusual features.

Architectural Description—The *Chancel* and *Nave* (72½ ft. by 19½ ft.) are continuous, the apse at the E. end being entirely modern. The N. and S. arcades are each of four bays ; the piers have four engaged shafts divided by hollows and having moulded capitals and splayed bases ; the arches are moulded and four-centred ; the last bay on the N. is blocked at the back by the tower, and the last two bays on the S. are similarly blocked by an adjoining building occupying the site of the old Rectory. The first three bays of the clearstorey on both sides have each a pair of windows each of two cinquefoiled lights in a four-centred head ; the third pair on the S. are blocked ; the walls are finished externally with a moulded Renaissance cornice of wood. From the capital of the inner shaft of each pier, rises a triple vaulting-shaft with moulded base and capital, from which springs a ribbed lierne-vault of plaster ; the ribs are moulded and have foliage-bosses at the intersections. The W. doorway has a modern head and original jambs, having externally three grouped shafts with moulded capitals ; the W. window is of five cinquefoiled and transomed lights with tracery in a two-centred head ; it has been considerably restored. The W. gable has a panelled parapet, each panel trefoiled at the head and base and at the S.W. angle is a pilaster buttress of two recessed orders.

The *N. Aisle* (56 ft. by 13¾ ft.) is three bays long with an embattled parapet ; in the E. wall is a window of three cinquefoiled lights in a segmental-pointed head. In the first bay of the N. wall is a moulded arch with responds, opening to the N. chapel, and similar to those of the nave-arcades ; in the other two bays are as many windows uniform with that in the E. wall.

The *N. Chapel* (21¼ ft. by 12 ft.) has in the E., N. and W. walls a window similar to those in the N. aisle, but with segmental heads. In the N. wall is a doorway with moulded jambs and three-centred arch under a square external head and a segmental rear-arch.

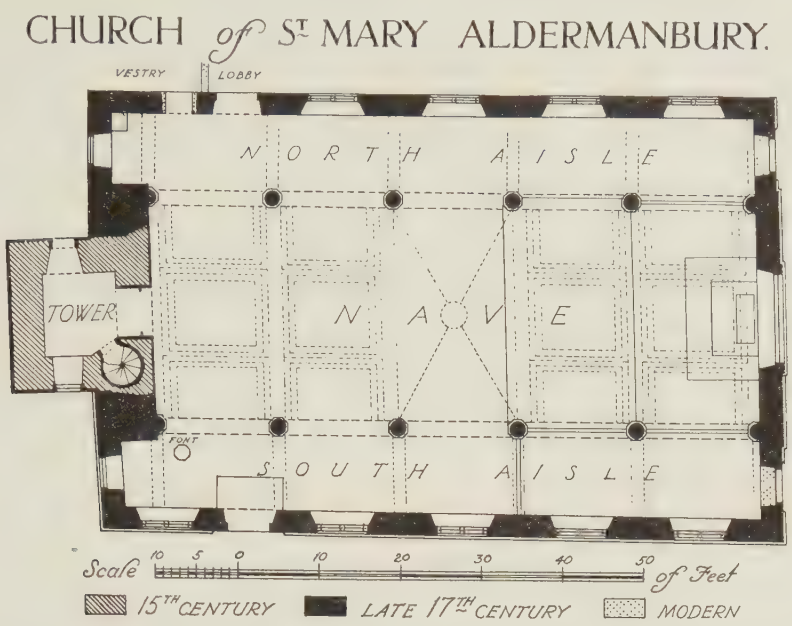
The *S. Aisle* (38½ ft. by 11½ ft.) is two bays long and has a modern E. window. In the S. wall

are two windows uniform with those in the N. aisle, but with moulded external labels. The aisles and chapel are covered by a quadripartite ribbed vault of plaster in each bay, springing from pseudo-Classic brackets against the walls and having small bosses at the intersections.

The *Tower* (12½ ft. by 11½ ft.), standing at the W. end of the N. aisle, is of four stages divided by moulded strings and finished with a modern pierced parapet and pinnacles. At the angles are flat pilaster buttresses, with intermediate buttresses, starting from the base of the third stage and resting on corbels carved with grotesque masks; all are tabled back below the parapet. The N. and W. walls of the ground-stage have each a window of three trefoiled lights with tracery in a two-centred head with restored external labels. In the S. wall is a doorway from the nave with a moulded four-centred arch in a square head with quatrefoils in the spandrels. The second stage has a plain round-headed doorway in the E. wall and two sexfoiled round windows in the N. and W. walls. The third stage has two louvered openings in each face, with moulded external reveals and two-centred heads and labels. The bell-chamber has two windows in each face, each of two trefoiled lights with a quatrefoil in the two-centred head and a moulded label.

Fittings—All the fittings not otherwise described are of late 17th-century date. *Altar-frontal:* of black velvet with short fringe and embroidered date 1631 in middle. *Bell:* by I.P., 1704. *Communion Table:* In chancel—with turned and twisted legs, carved top rail and inlaid top, from St. Michael's Wood Street. For *Communion Rails* see *Screen*. *Doors:* in W. doorway, eight-panel, two folds; in N. chapel-doorway, two-panel; in tower doorway, six-panel, two folds, all panels moulded; plain, with strap-hinges, in second stage of tower. *Hour-glass case* and *stand* of bronze, case square, with embossed figures of angels and cherubs, columns at angles and cresting at each end of crosses and fleurs-de-lis; stand fixed on pulpit, with square socket and twisted stem. *Monuments:* In N. aisle—on N. wall, (1) to Benjamin Harvey, 1684, marble tablet with Corinthian columns at sides resting on enriched consoles and supporting entablature with broken and scrolled pediment, enclosing achievement-of-arms; (2) to Richard Wynne, 1688, and Joyce his wife, marble cartouche with festoons at sides; above, two carved cherubs holding back curtain and displaying an urn beneath a canopy; on apron, eagle holding shield-of-arms; on W. wall, (3) to William Harvie, 1597, and his first two wives, Maudlin, 1581, and Margarett, 1593, and Robert his eldest son, 1608, and Robert's wife Sara (Audley), 1638, black marble tablet (Plate 27) with white marble drapery, pilasters at sides terminating in consoles, and supporting entablature surmounted by flaming-vases and achievement-of-arms; below, shelf with carved consoles, cherub-heads and cartouche-of-arms of the Grocers' Company flanked by swags, formerly in St. Michael's Wood Street; (4) to William Harvey, 1677, alderman and sheriff, 1663, son of the above Robert, and Hugh his second son, 1679, white marble tablet flanked by two Corinthian columns on carved consoles, with entablature, broken segmental pediment with cartouche-of-arms with cherub-head above, moulded shelf below, apron carved with palm-branches and wreath with winged cherub-head, formerly in St. Michael's Wood Street. In Churchyard—N. side, to . . . Busby, 16—, later inscription added, flat slab. *Organ-case:* in N. aisle—part original, with three towers of pipes with pierced top-casing, enriched cornice, pierced frieze and cherub-heads on front. *Plate:* includes cup of 1566 and cover-paten of 1567, both chased; cup of 1606, given 1607 by Thomas Savadge; stand-paten of 1606; a pair of flagons of 1608 and 1624, given in 1630 by Mrs. Alice Pallmer to St. Olave Silver Street; flagon of 1625, given by John Busby in 1626; cup of 1625, given by Lady Margaret Savill in 1626, with shield-of-arms; a cup of 1630; a stand-paten of 1640; a strainer-spoon, late 17th-century; a beadle's staff-head of bronze bearing a figure, perhaps of St. Alban, with Roman helmet and sword, late 17th-century; four alms-dishes of pewter, mid 18th-century, but each having in the centre an earlier raised boss with the Stuart arms and supporters in enamel and three with the letters C.R. *Pulpit* (Plate 34): hexagonal, with panelled sides surmounted by carved festoons, enriched cornice and base-rail and ogee moulded stem; sounding-board, in N. chapel, with enriched cornice and inlaid and enriched soffit. *Rain-water-heads:* two, (1) on E. wall of N. chapel with leopard's face; (2) on N. wall of N. aisle, dated 1684. *Royal Arms:* under tower—on E. wall, carved wood, shield repainted with the Hanoverian Arms. *Screen:* In N. aisle—at E. end, made up of 17th-century woodwork, including carved and pierced panels from pews and turned and twisted balusters from communion rail. *Seating:* In nave—at W. end, one high pew with moulded panels and pierced carved panels at top. *Miscellanea:* In chapel—portions of oak panelling, some twisted balusters, moulded rail and two panels with carved frames and segmental heads inscribed with the Decalogue.

(2) Parish Church of St. Mary the Virgin Aldermanbury stands on the W. side of Aldermanbury and the N. side of Love Lane. The walls are of Portland stone and the roofs are covered with slates and lead. The three lower stages of the *West Tower*, except the stair-turret and the outer



facing, are probably of 1437, when the church was rebuilt. The church was otherwise entirely destroyed in the Great Fire and re-erected probably on the old foundations by Sir Christopher Wren, 1670–86, at a cost of £5,237 3*s.* 6*d.* A large amount of ragstone from the ruins of St. Mary Magdalene Milk Street was incorporated in the new walls. The building was much restored and altered in 1864; it was again restored in 1923.

Architectural Description—The church preserves the mediæval plan of Nave and Chancel (74¼ ft. by 26 ft.) undivided structurally, North and South Aisles (9 ft. wide) projecting further westward than the nave, a West Tower (8 ft. by 10 ft.) and a modern Vestry.

Elevations. The *E. Elevation* has rusticated quoins and is in three bays; the middle bay of slight projection and greater height than the side bays, the parapets of which are brought up against it; it has a rusticated plinth and panelled podium and is finished with a moulded cornice and pediment enclosing a tympanum pierced by an elliptical opening with a border of carved bay-leaves; the round-headed central window has an eared architrave supported on either side by a large and enriched scroll-bracket; the side bays have each a modern window with a blocked 17th-century doorway below; the doorways are round-headed with eared architraves, scrolled keystones, moulded cornice and pediments and carved foliage enclosed by scrolls in the spandrels of the door-heads; the parapets have been considerably altered, but retain at the angles pedestals surmounted by pine-apple ornaments. The *N. Elevation* has a plain parapet and is in five bays with a round-headed window in each of the first four bays filled with modern tracery and a circular window in the last; in the middle bay is a semi-circular clearstorey opening. The *S. Elevation* has a plain parapet surmounted by modern pierced stonework and a pedestal finished with a pine-apple ornament at either end; it has five round-headed windows uniform with those in the N. elevation but with eared architraves, and between the last two a circular window with a square-headed doorway below with moulded architrave, panel keystone, moulded cornice and segmental pediment supported on curved console brackets. The *W. Elevation* has in each of the side bays a round-headed window similar to those in the N. and S. walls, above which the walls are finished with a plain raking parapet terminating against the tower in a volute. The *W. Tower* (10¼ ft. by 8 ft.) is of four stages and is surmounted by a clock-turret and weather-vane; the ground-stage has in the N. wall a segmental-headed doorway and in the S. wall a round-headed window; the second stage is finished by a moulded string and has round-headed windows in the N. and S. walls and a round-headed opening in the E. wall. The third stage has a round-headed opening in the E. wall and a round window in the N. wall. The bell-chamber has in each wall a round-headed window with moulded architrave, modern tracery and, below the sill, an apron with a sunk panel on the face; this stage has rusticated angles and is finished with a modillioned cornice surmounted by a plain parapet projecting at the angles and supporting a modern pierced parapet. The *Clock-turret* is four-sided and of timber covered with lead; it is in two stages divided by a moulded cornice and has a pyramidal roof with concave sides surmounted by a vane; the lower stage has a clock-dial on the S. and E. sides, and the upper stage has a round-

headed opening on each side with a moulded architrave; the lower part of each opening is filled in with a balustrade of turned balusters.

Interior (Plate 77): The church and nave are divided from the aisle by colonnades of five bays with Composite columns standing on simple moulded bases with octagonal plinths and supporting an entablature consisting only of an architrave and enriched and modillioned cornice which is stopped against the E. and W. walls. In the W. wall of the nave is a round-headed archway opening into the tower, with panelled architrave and carved imposts; in the W. end of the N. wall of the N. aisle are two doorways opening into the vestry, one square-headed and the other modern. The chancel and nave are covered by a plaster barrel-vault intersected across the middle bay by a similar vault concentric with the two semi-circular clearstorey windows in the N. and S. walls; the bays of the vault are marked by coffered bands with flower enrichment, and each bay is subdivided into three panels by mouldings; each panel has a large central plaster enrichment of leaves, etc., circular in the middle panel and lozenge-shaped in those on either side. The aisles have flat plaster ceilings divided into panels by beams from the columns to the side walls; in the middle of each bay is a round ornament.

Fittings—All fittings, unless otherwise stated, are of late 17th-century date. *Bells:* two, 1st by Antony Bartlett, 1675. *Brass:* In N. aisle—on N. wall, to Mary Dive, 1711, daughter of George, Lord Jeffreys. *Chairs* (Plate 5): in chancel, two, with panelled and carved backs, carved arms, turned legs and shaped rails. *Chest* (Plate 45): In nave—with panelled and inlaid front, fluted frieze and carved rails, *c.* 1660. *Doors:* to tower, in two leaves, each of four panels with raised mouldings. In N. and S. doorways, each in two leaves with three panels, strap-hinges. *Font:* octagonal, with veined white marble bowl on octagonal baluster-shaped stem of stone. *Monuments* and *Floor-slab:* Monuments. In N. aisle—on N. wall (1) to Mary (Beach) wife of . . . Hack, 1704, cartouche with fruit and scroll-work on draped background, surmounted by a cartouche-of-arms flanked by winged cherub-heads and supporting urn; (2) to Richard Chandler, 1691, and John his brother, 1686, mural monument (Plate 24) with double round-headed recess containing two busts and flanked by Composite columns and pilasters on corbels with cherub-heads below and supporting entablature with broken pediment and achievement-of-arms; (3) inscription giving date of erection of Emery vault, 1673. Floor-slab: In S. aisle—on S. wall, to Ann, wife of Timothy Betton, 1713. *Painting:* former altar-piece, "The Last Supper," said to be by Constantine Francks. *Panelling:* on N. and S. walls and in W. tower, with raised panels in three heights, apparently made up of old pews. *Royal Arms:* on W. wall of nave, with modern painting. *Miscellanea:* over S. doorway, small figure of Virgin and Child.

Condition—Good, much restored.

(3) Parish Church of St. Alphege stood on the S. side of London Wall at the western angle of Aldermanbury. It was founded by William de Elsing in 1329 as the chapel of the Priory and Hospital of St. Mary-within-Cripplegate. The two lower stages of the tower and the W. wall and part of the E. wall of the vestibule date from the foundation, but the rest of the church was rebuilt in 1777 and pulled down in 1923. The tower appears to have been central, the structural quire forming the Hospital chapel and the nave being possibly the hospital itself. The N. front of the vestibule was rebuilt in 1914.

Architectural Description—The *Tower* (15 ft. by 16½ ft.) with the adjoining vestibule is now the only surviving part of the church. The ground-stage is 14th-century work, the original floor-level being 18 in. below the present one. In the E. wall is a two-centred arch of three orders moulded on the W. and chamfered on the E. face; within it is a moulded segmental-pointed sub-arch having the same springing-level. The label over this is brought out to support a bracket, forming the base of a shallow niche, with a cinquefoiled head. The east side of this arch is rebated for a door. In the N.E. angle is a small doorway, with chamfered jambs and two-centred head, opening to the turret-stairway, within the angle of the tower. In the N. wall is a two-centred arch of three chamfered orders, communicating with the vestibule, and in the S. wall is a single-light blocked window in a recess, with hollow-chamfered jambs and two-centred arch. In the W. wall is a blocked arch similar to that on the N. The W. wall of the *Vestibule* is 14th-century work and contains a blocked arch of two chamfered orders. In the E. wall is a recess, of the same date, with chamfered jambs and segmental-pointed head.

The two lower stages of the tower are of flint and rubble masonry.

Fittings—*Books:* In vestry—copies of Jewel's Apology, 1609, and Erasmus' Paraphrase, 1555. *Monuments* and *Floor-slabs.* Monuments: (1) to Sir Rowland Hayward Kt. 1593, and his two wives Johan (Tilsworth) with seven children and Katherin (Smith) with eight children, wall-monument (Plate 22) with kneeling figures, four Corinthian columns, entablature, obelisks, one achievement and six shields-of-arms, bracketed shelf and strap-work apron. It was restored in 1777 and re-coloured in 1881. (2) to John Edwards, pike-maker, 1646, and Katherine his wife, 1698, and Bridget Shorter, 1709, tablet with carved banners

CHEAP: (4) MERCERS' HALL, late 17th-century.
Ambulatory, doorway with portcullis.

CHEAP: (4) MERCERS' HALL.
Carved panels in Hall, late 17th-century.

CHEAP : (4) MERCERS' HALL.
Carved panels in Hall, late 17th-century.

Overmantel in corridor.

Panel under window in Hall.

CHEAP: (4) MERCERS' HALL.

on top and shield-of-arms; erected 1676. Floor-slabs: now in the City of London Cemetery, Manor Park. (1) to the Rev. James Halsey, 1640, with shield-of-arms; (2) to Thomas Wright, 1700. At E. end (3) to Samuel Brewer, 1684; (4) to Thomas Dawson, 1682, with shield-of-arms; (5) to Thomas Evans, 1687–8; (6) to Hannah, wife of Herbert Aylwin, 1679; (7) to John Johnson, 1701–2. *Miscellanea:* On S. wall of tower, carved wood panel in high relief, part in the round, of the Martyrdom of St. Stephen, kneeling figure of saint in dalmatic and two figures, one in Roman armour, small figure of God the Father at top, painted and gilt, said to be of Spanish work, 16th-century. In cases in modern vestry—a few mediæval tiles, a spur and other relics. In vestibule—various worked stones, tiles, tracery, etc., mediæval.

Condition—Good.

(4) Remains of Old St. Alphege Church stand on the N. side of St. Alphege Churchyard and are of mediæval ragstone-rubble. They consist only of the N. wall, probably of the chancel, and the N.E. angle. The city-wall forms the lower part, but is now mostly concealed by the rise of the ground-level. The wall is covered externally by adjoining buildings and has lost all its internal facing. Fixed on the face of the town-wall is a stone tablet with skull and cross-bones and the inscription, "This gateway was erected at the proper cost and charge of Ralph Holbrook husband of Eliz'th Holbrook, neice of Laur. Copping Gent. who lyeth interr'd within. Anno Domini 1687."

Condition—Poor.

Secular :—

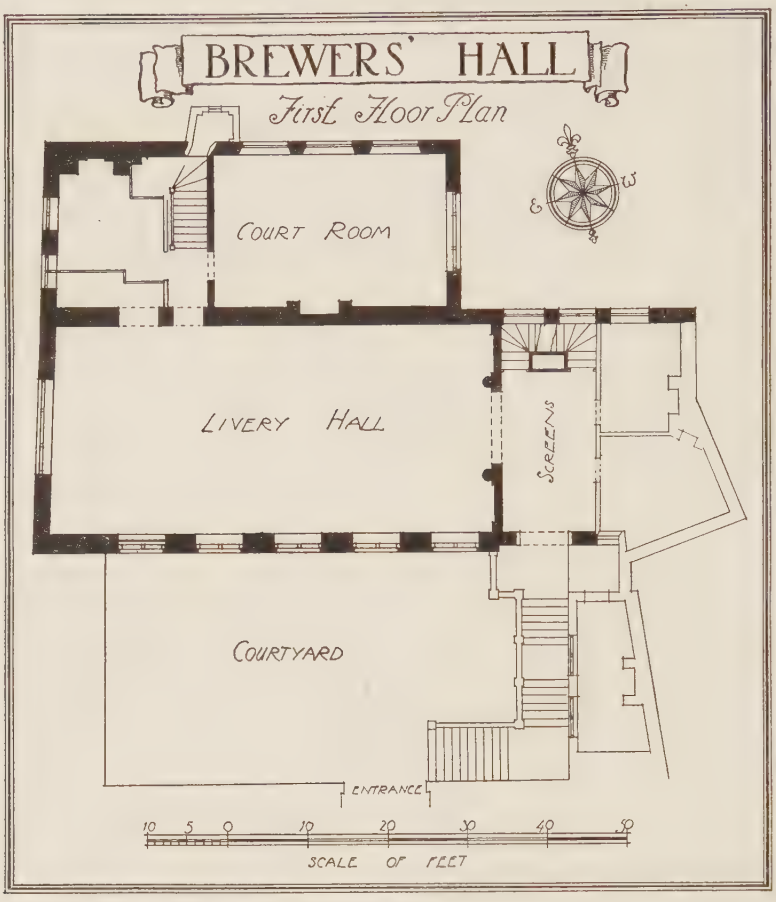
(5) Haberdashers' Hall (parish of St. Mary Staining) stands on the N. side of Gresham Street. It was rebuilt about two years after the Great Fire of 1666, but was again burnt in 1838 except the Court Room and the Drawing Room above it. Part of the structure of the Livery Hall (69½ ft. by 30¾ ft.) was probably incorporated in the rebuilding. The screen is of oak, and of late 17th-century date. It is of five bays, with two round-arched openings flanked by fluted Corinthian pilasters, supporting an enriched entablature and a balustrade with moulded panels and balusters. The middle and end bays have moulded and carved panels. Attached to the middle bay is a large clock inscribed "the gift of Sir Francis Forbes 1714." The screen is painted and has some modern repair. The *Court Room* (42 ft. by 24 ft.) N. of the hall has walls of brick with four square-headed windows in the W. wall. The ceiling of the court room has a large panel in the middle with semi-circular projections at the ends and a moulded and coved border with festoons; outside the border is a broad band of acanthus-ornament; the shaped panels at the ends of the ceiling are filled with elaborately modelled foliage, fruit, etc., with the arms and supporters of the company. The room has a moulded and enriched cornice. In the building are several pieces of carved woodwork from the old building; they include the arms and supporters (Plate 17) probably of Dudley, Earl of Leicester (but wrongly rendered), with the garter, angel holding shield made to face both ways, royal arms of Charles II, a figure of St. Catherine from the Company's barge, a small figure of Henry VIII, an elaborately carved cabinet containing a list of benefactors, and two carved festoons of fruit and flowers from door-heads, one having a cartouche of the Company's arms. A room on the first floor has been re-lined with 16th-century panelling from Pitley Manor House, Essex.

Condition—Good.

(6) Brewers' Hall stands on the N. side of Addle Street and is of two storeys to the hall and three to the rest of the building. The walls are of brick with Portland-stone dressings and the roofs are covered with slates. The Hall was destroyed in the Great Fire of 1666 and rebuilt in 1670. The S. wing has been refaced in modern times, the loggia filled in and the outside staircase rebuilt.

The woodwork of this Hall is particularly fine.

The buildings occupy the N. and E. sides of a small courtyard, approached by a modern corridor and original entrance on the S. from Addle Street. The *Hall* with *Kitchen* and offices under it stands on the N. of the courtyard with the *Court Room* and other apartments to the N. of it. Other rooms adjoin the E. end of the hall and occupy the E. side of the courtyard. The hall is approached by an outside staircase and there are two internal staircases, one behind the screens of the hall and one to the W. of the Court Room. The *Main Entrance* (Plate 150) from Addle Street is of late 17th-century woodwork refixed in a modern front. It has a square-headed archway flanked by engaged Corinthian columns supporting an enriched entablature and segmental pediment, with a large carving of the Company's arms in the tympanum and festoons at the sides; the doorway itself is square-headed with a fan-light above it, the lights of which radiate from a carved lion's head in the middle of the lintel; the double wooden gates have the upper panels open and fitted with twisted iron bars, the lower panels have small wickets, with enriched architraves, the left wicket being a sham; the gates are crested with ornamental chevaux-de-frise. The *S. Elevation* (Plate 151) of the hall block is faced with red brick; the ground-floor formed an open arcade (now filled in) of five moulded and keyed elliptical arches, resting on rusticated piers with engaged Doric columns on



the outer face; above the springing-level the arches are filled in with carved wooden panels, with cartouches, etc., the middle panel bearing a cartouche of the Company's arms; the scrolled lintels have a lion's head in the middle of each. At the first-floor level is a modernised doorway to the Hall and five square-headed windows to the Hall, with moulded stone architraves and above them as many oval lights similarly treated; the westernmost window in the lower tier is blocked internally. The hall-doorway is approached by a modern outside staircase representing an original feature. On this front are two original moulded rain-water-heads of lead. The S. wing has been refaced. In the S.E. angle of the courtyard is a lead rain-water-head with a cartouche-of-arms and dated 1680, refixed on the modern building. The *N. Elevation* is faced with red brick, with a band between the storeys, and has square-headed windows with original frames. At the first-floor level are three oval windows lighting the Court Room, which has also a three-light window in the E. return wall and a similar one to the room over it.

Interior—The ground-floor of the hall-block is largely stone-paved and on the N. side is the *Kitchen* containing a panelled lead cistern (Plate 6) dated 1671 and bearing the arms of the Company. The *Staircase* leading up to the screens has a moulded rail and turned balusters. The *Hall* (68 ft. by 26 ft.) is seven bays long (Plates 48, 149). On the N. side are two doorways to the upper staircase and butler's pantry, the first has a cornice and pediment with three shields-of-arms and the inscription, "James Reading Mr. . Mr. Robert Laurence . Mr. Samvell Barker . Mr. Henry Sell . Wardens 1673"; above it is a carving of the royal Stuart arms; the second doorway has flanking pilasters, round archivolt and tympanum carved with Brewers' implements. The walls are panelled to above the lower range of windows, and above the panelling runs a continuous entablature with a bay-leaf frieze and a series of broken pediments each with a carved cartouche bearing a shield-of-arms, with festoons and a name beneath it; the names are—N. side, Griffith Owen, Henry Knight, William Dashwood, James Hickson, Ald. John Foorthe, William Green; S. side, George Dashwood, John Breedon, Phillip Jemitt, Ald. Dannel Foorthe, Sir William Bucknall, Sir John James. The blocked westernmost window in the S. wall is covered by a sham doorway with panelled imposts and round-headed arch. The panelling, at the W. end of

the Hall, is in three bays divided and flanked by fluted Corinthian pilasters, with carved festoons between the capitals; the middle bay is not carried up so high as the side bays and has a centre-piece, behind the master's chair, finished with a carved attic and a broken and scrolled pediment, in the middle of which is a carving of the Company's crest, a Moorish woman; flanking the centre-piece and at a lower level are figures of Juno and perhaps Amphitrite; on the cornice of the side bays are fixed carved wooden figures of Neptune, Jupiter and two sea-horses. The screen at the E. end of the hall is divided into three bays by fluted Corinthian columns supporting an entablature, continued from that on the side walls, and a panelled attic; in the middle bay is a large round-headed doorway with moulded imposts and architrave, carved spandrels and soffit and a scrolled key; above it is the date 1673 and a large broken pediment surmounted by carved swags and having a large carving of the company's arms and crest; on the piers of the attic are two carved children with vine-wreaths seated astride barrels. In the hall is preserved an embroidered funeral-pall of *c.* 1520; the flaps bear on the long sides a figure of the Virgin and two shields (St. Thomas of Canterbury impaling the company) divided by barley-ears and scrolls; on the end flaps are figures of St. Thomas of Canterbury. The *Court Room* (Plate 148) is entered by a doorway at the W. end with a panelled door of two leaves, and over it a broken pediment with a carving of the Starling achievement and festoons. The fireplace on the S. has a carved surround and segmental pediment enclosing the crest of a Moorish woman and a richly carved and festooned overmantel bearing a large medallion with the inscription—"The right Worll. S^{r} Samvel Starling knight and alderman of London a worthy member of the Brewers' Company did wainscott this parlour in the yeare 1670 the said S$^{r.}$ Samvel Starling being then Lord Mair. of the Cittie of London." In the E. window are four large shields-of-arms in glass of Charles II, the City and the Company, the last being dated 1673, and one of St. Thomas of Canterbury. In the N. windows are two small oval panels of glass, with landscapes, probably foreign and of late 16th or early 17th-century date. The walls are panelled to the ceiling and finished with a dado and enriched entablature. The upper *Staircase* (Plate 40) adjoining the Court Room has turned and twisted balusters, straight moulded strings and square newels. The staircase, at the E. end of the Hall, has straight moulded strings and turned balusters.

Condition—Good.

(7) Parish Clerks' Hall, 24 Silver Street, stands on the S. of that thoroughfare and is of three storeys. The walls are built of brick and the roofs are covered with slate. The existing building was erected in 1669–72, but the front to Silver Street has been refaced in modern times. The building forms a T-shaped block with one end of the cross abutting on the street. The ground-floor is let as offices, and on the first floor the *Hall* occupies the E. wing with the company's *office* (probably once the Court Room) and the *staircase* across the W. end. The second floor is cut up into apartments.

The *N. Elevation* to the street is modern with a modern entrance. The *E. and S. Elevations* of the Hall are of brick with modern parapets. On the E. are three and on the S. four square-headed windows lighting the hall.

Interior:—The ground-floor is occupied by modern offices. The *Staircase* is also modern, up to the first floor, but above this level it is of late 17th-century date with well, turned balusters and moulded rail. The *Hall* has a plain flat plaster ceiling and is entered by a doorway on the W. with a carved mask in the middle of the lintel. In the window are the following pieces of late 17th-century-glass:—the arms of Charles II, those of the following masters, Thomas Williams, 1680, Richard Seal, 1681, James Maddox, 1684, Nicholas Hudles, 1674 and 1682, William Hornbuckle, 1679, and William Disbrow, 1672: the Prince of Wales' feathers and garter; portraits of Stephen Penckhurst, 1685, and John Clarke, 1675 (Plate 14), masters; medallions of St. Cecilia and David and the head of a queen, probably Anne. The walls are panelled to the ceiling and finished with a moulded cornice. The *Office* also has walls panelled to the ceiling and finished with a wooden cornice. The funeral-pall (now at the Victoria and Albert Museum) of the 16th century has four shields of the company's arms on the long flaps; at the ends are achievements of the company's arms with the inscription "'Repared 1686." Two garlands or crowns for the master and upper warden bear the arms and crest of the company with the date and initials H.W. 1601.

Condition—Good.

(8) House, No. 69, on the W. side of Aldermanbury, 40 yards S. of (2), is of three storeys with attics, the walls are of brick. It was built late in the 17th century, but has had the front rebuilt. At the back is an original annexe two storeys high; the windows have flush frames.

Condition—Good.

(9) House, No. 70 Aldermanbury, adjoining (8) on the S., is of three storeys with attics; the walls are of brick and the roofs are covered with tiles. It was built shortly after the Great Fire by either Richard or John Chandler. The E. elevation is faced with red brick and has projecting

bands between the storeys and a modern parapet, there are five windows to the first and second floors with flush frames and modern sashes, and above the N. window on the first floor is a stone panel bearing a sculptured sign of a pelican 'in her piety,' the crest of the Chandler family. Inside the building the walls of the vestibule are lined with panelling in two heights with a moulded cornice to the ceiling. The staircase from the second floor up is original and has moulded string and handrail, square newel and turned balusters.

Condition—Good.

(10) House, No. 69, now restaurant and offices, on N. side of Gresham Street and the W. corner of the junction with Aldermanbury, is of three storeys with attics and basement; the walls are of brick and the roofs are covered with tiles. It was built possibly early in the 18th century, but has been much altered both internally and externally. The S. front is painted and the E. front is covered with painted plaster, and has plain projecting bands at the floor-levels; some of the windows are original, and at the S. end on the first and second floors are two original recesses. Inside the building portions of an original moulded cornice remain and the staircase has continuous moulded string and handrail, turned balusters and circular newels.

Condition—Fair.

(11) House at N. end of Russia Court is of three storeys with attics; the walls are of brick and the roofs are tiled. It was built in the latter part of the 17th century, but has been much altered. The front to Russia Court is of yellow brick with red brick heads to the windows and projecting bands between the storeys; the ground-floor front and the parapet are modern, and the windows to the second floor with flush frames are the only original ones. Inside the building the staircase above the first-floor level is original and has moulded strings and handrail, square newels with ball heads and moulded drops and turned balusters.

Condition—Good.

(12) Sculptured sign, to house No. 17½, on the N. side of Addle Street, at the junction with Aldermanbury. On the S. front of the building above the first floor is fixed a rectangular panel with a carving in high relief of a chained bear with a collar and the initials T.F.N. and the date 1670.

(13) Cellars below No. 9 Wood Street, a modern building, stand on the E. side of that thoroughfare on part of the site of the Wood Street Compter, rebuilt in 1670; they are a series of extensive brick vaults, apparently of that date; the vaulting is of barrel-form, groined at the intersections and in the larger vaults is three-centred. Much of the brickwork is rendered in cement.

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16. CRIPPLEGATE WARD WITHOUT.

Cripplegate Ward Without consists of the parishes of St. Giles Cripplegate and St. Bartholomew Moor Lane. The church of St. Giles Cripplegate is the only monument.

Ecclesiastical :—

Parish Church of St. Giles Cripplegate stands on the S. side and at the W. end of Fore Street. It is a mediæval building; the walls are of Kentish ragstone with limestone-dressings and some facing of Portland stone, the top stage of the W. tower is of brick, as is also the upper part of wall above the sacrarium-arch. The E. end of the chancel is, externally, and all the walls are, internally, rendered in cement. The roofs are covered with slate and lead. The lower part of the *W. Tower* probably dates from the 15th century, but the rest of the church was wholly or partly burnt down in 1545 and rebuilt immediately afterwards, though the irregularity of the plan suggests the retention of parts of the former church, including the E. end of the chancel. The top stage of the W. tower was added 1683–4 and a N. Porch with buildings adjoining it on either side was built 1660. The E. window was blocked and the present window inserted in 1704, when the church was reopened and the present reredos and pulpit were erected; the sacrarium-arch was erected in 1858–9. The church was extensively restored during the 19th century and the *Vestry* and *Muniment Room* are of that date; in 1904 the N. porch and adjoining buildings were pulled down.

The church has a special interest in being one of the few mediæval buildings which escaped the Great Fire of 1666 and as the burial-place of John Milton, John Foxe, Martin Frobisher and others.

Architectural Description—The exterior (Plate 50) of the church, except the tower, has been so completely restored that no original features are apparent. The *Chancel* and *Nave* (125½ ft. by 20½ ft. at the E. end and 26 ft. at the W. end) are undivided structurally (Plate 152) and are eight bays in length, of which the three easternmost are occupied by the chancel. The E. wall has a blocked pointed window of doubtful date and in the head is an 18th-century oval window. The chancel is said to have extended further E. and remains of it were found when the adjoining building was rebuilt; part of an original window, in the N. wall, was exposed at the same time. The easternmost bay projects beyond the aisles and has a modern arch across the entrance supporting a

COLEMAN STREET: (1) CHURCH OF ST. MARGARET LOTHBURY.

The Reredos, late 17th-century.

CRIPPLEGATE WITHOUT: CHURCH OF ST. GILES-CRIPPLEGATE.

Reredos in N. Aisle, from St. Bartholomew Exchange, late 17th century.

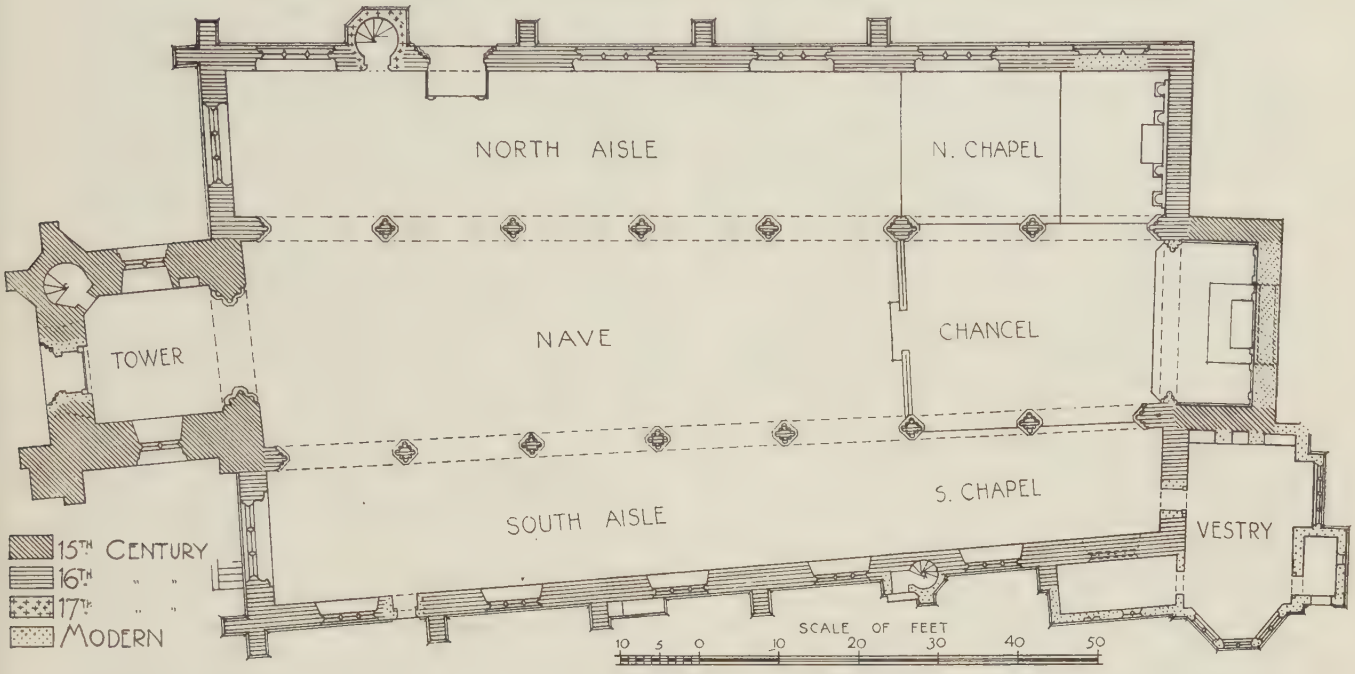
COLEMAN STREET: (1) CHURCH OF ST. MARGARET LOTHBURY, 1686–95.
Interior looking E., showing Screen from All Hallows the Great.

CORNHILL: (2) CHURCH OF ST. PETER CORNHILL.
Chancel-screen, late 17th-century.

COLEMAN STREET: (2) CHURCH OF ST. STEPHEN COLEMAN STREET.
The Reredos, etc., late 17th-century.

COLEMAN STREET: (2) CHURCH OF ST. STEPHEN COLEMAN STREET.
Carving of the Last Judgment, late 17th-century.

CHURCH OF ST GILES CRIPPLEGATE



modern wall above; there are no openings in the side walls. The remaining seven bays are divided from the aisles by arcades with pointed arches of three moulded orders and piers of four engaged shafts separated by the mouldings of the middle order of the arches, which are continuous; the engaged shafts each have moulded capitals and bases; and the responds correspond to the piers, but the second pier of the N. arcade is slightly larger than the others; over each arch on the side towards the nave is a moulded label carried on carved and moulded corbels, all modern. The clearstorey is marked by a modern string-course and is divided into bays by modern wall-shafts with carved corbels and capitals; in each bay is a two-centred segmental-headed window of three lights with modern tracery.

The *North Chapel* (33½ ft. by 18 ft.) has in the N. wall two restored windows each of three cinque-foiled lights with tracery in a two-centred head, but the easternmost has been blocked internally.

The *South Chapel* (31½ ft. by 13½ ft.) has in the E. wall a modern doorway to the vestry, and in the S. wall a modern circular window and further W. a window of three trefoiled lights with tracery in a two-centred head.

The *North Aisle* (84 ft. by 18 ft.) has three windows in the N. wall and one window in the W. wall, all restored and uniform with those in the N. chapel; the N. doorway is modern.

The *South Aisle* (81 ft. by 15½ ft.) has four windows in the S. wall and one in the W. wall, all uniform with the westernmost window in the S. wall of the S. chapel; the S. doorway is modern. At the E. end of the S. wall is a modern octagonal projecting turret marking the position of the old rood-turret.

The *West Tower* (16 ft. square) is four stages high with buttresses at the outer angles and is surmounted by a wooden lantern. The axis of the tower is deflected considerably to the S. from that of the rest of the church, probably indicating a re-setting-out of the main building after the destruction of the former church. The tower-arch is moulded and pointed with jambs having attached shafts with moulded capitals and bases. Above the modern W. doorway is a restored window of five transomed lights under a pointed head, and in the N. and S. walls are similar two-light windows; the ground-stage has a modern vault. The second stage has in the N., W. and S. walls a modern two-light transomed window, and the third stage has a similar window in each wall. The third stage is finished with a moulded brick cornice of the same date as the bell-chamber. The bell-chamber or fourth stage has a modern window in each face and has a brick cornice surmounted by a panelled brick parapet with an octagonal pinnacle at each angle, finished with a moulded stone capping and ogee-shaped top with slender spire-shaped finials. The wooden lantern is in two stages and has a square base with a moulded cornice supporting a circular arcade with twelve round-headed openings having plain imposts and key-blocks, and is surmounted by a moulded cornice

and covered by a concave-shaped roof finished with a ball and vane ; in the lower part of each opening is a wooden balustrade and the four posts opposite the angles of the base are curved out to form buttresses. At the N.W. angle of the tower is a projecting turret containing a staircase entered from the inside on the ground-stage.

The *Roofs* of the N. and S. aisles are of low pitch with moulded tie-beams, wall-plates, central and side purlins of early 16th-century date, repaired and restored.

Fittings—*Bookcase :* made up of early 18th-century pierced and raised panels. *Communion Rails :* with modern rail and base and turned and twisted balusters, early 18th-century ; similar rails across E. end of N. chapel. *Clock :* in S. aisle—on S. wall, with square framed opening on front of case flanked by attached Doric columns supporting cornice ; lower part of case with palm-branches flanking two winged cherub-heads and upper part with swags, cherub-head and segmental pediment surmounted by gilt figure of Time, early 18th-century. *Door-case* and *Doors :* to N. lobby, with flanking fluted Corinthian pilasters on front supporting entablature with carved cherub-heads on frieze above pilasters and tablet flanked by carved scrolls in intervening space ; bolection-moulded architrave round doors and, above, raised panel carved with palm-branches and leaves, apparently refixed upside-down ; sides of casing panelled and doors in two leaves with raised panels and mouldings, two upper panels being glazed, early 18th-century, from St. Bartholemew Exchange. *Font-cover :* to modern font, with lower part modern and upper part of oak in form of small octagonal pavilion with fluted Corinthian columns at the angles supporting an entablature surmounted by a ribbed dome with the moulded ribs terminating in eight inverted consoles surmounted by gilt dove with spread wings ; each side between columns with segmental niche on pedestal, with semi-circular and scalloped head and, between capitals, band carved with swags, possibly early 18th-century. *Lectern :* in N. chapel, modern but made up of old material with four turned and twisted balusters on high base and supporting enriched moulded top of entablature form, early 18th-century. *Monuments* and *Floor-slabs :* Monuments. In N. chapel—on N. wall (1) to Roger Mason, 1603, vintner, Jane his wife and their three sons and two daughters, cream and coloured marble tablet flanked by two panelled pilasters and incised with figures of man and woman in costume of the period kneeling at a prayer-desk with one girl behind woman ; (2) of Thomas Busbie [1575], cooper, half-length painted figure of man in costume of the period with right hand resting on skull and left hand holding gloves, in semi-circular arched recess flanked by plain panelled pilasters supporting cornice surmounted by two ball-finials on pedestals and circular cartouche of strapwork with arms of the Coopers' Company ; below, moulded shelf and tablet with rhyming inscription flanked by enriched brackets. In N. aisle—on N. wall (3) to Edmund Harrison, 1666, embroiderer to King James I, Charles I and Charles II, and Jane (Godfrey) his wife, marble tablet (Plate 27) with two panelled flanking pilasters carved with drapery with moulded scrolls at top and carved scrolls at sides, supporting entablature with raised central tablet having segmental pediment with cartouche-of-arms ; below shelf, apron carved with two swags flanked by carved scrolls ; (4) to Charles Langlie, 1602, ale-brewer, sunk marble panel (Plate 27) with semi-circular head enclosed within a tablet with dentilled cornice and with obelisks in low relief on either side ; on panel, incised figure of man in costume of the period kneeling at desk, and in spandrels carved shield-of-arms of the City and Brewers' Company ; (5) to Constance Whitney [1628], daughter of Sir Robert Whitney, black and white marble monument (Plate 24) with half-length figure of woman in shroud rising with outstretched hands from black marble coffin supported on shelf with panelled brackets ; behind figure, panelled tablet flanked by plain pilasters with projecting brackets each supporting figure of draped cherub, one offering wreath, the other chaplet, and, above woman, winged cherub-head ; over head of monument, entablature with broken double ogee-shaped pediment enclosing cartouche with lozenge-of-arms and, below coffin, inscription-panel within moulded frame with impaled lozenges-of-arms beneath ; (6) to Robert Cage, 1625, black and white marble tablet flanked by pilasters with moulded caps with projecting brackets at sides and moulded cornice above, supporting broken double ogee-shaped pediment enclosing a tablet carved as an oval-shaped cage with skull and cross-bones and above circular cartouche-of-arms ; on either side of tablet small figure of cherub standing on semi-circular pedestal ; (7) to Edward Harvist, 1610–11, brewer, "one of His Majesties Gunners," and Ann his wife, 1610, marble monument with ovolo-moulded shelf supporting figures of man and wife in costume of period kneeling at desk under semi-circular arched recess with panelled soffit and spandrels carved with cannon, etc., flanked by Corinthian columns supporting entablature surmounted by circular cartouche with shaped scroll-work enclosing shield-of-arms of the Brewers' Company ; on W. wall (8) to Mary (Crompton) wife of Captain John Pery, 1676–7, small marble tablet with elongated and enriched scrolls at sides and broken segmental pediment above enclosing cartouche-of-arms ; lower portion of monument broken and missing. In S. aisle—on S. wall (9) to Robert Glover, 1588, Somerset Herald, with panelled and enriched pilasters supporting cornice and circular cartouche-

of-arms, restored 1825; (10) to William Staple, 1650, plain marble tablet with segmental pediment with shield-of-arms in tympanum; (11) to Margaret Lucy, 1634, black and white marble tablet with apron and moulded shelf supporting flanking Doric columns surmounted by entablature, and broken segmental pediment with urn on pedestal; (12) to Richard Smith, 1675, Elizabeth his wife, 1664, and John, 1655, and Richard, 1653, his sons, black and white marble tablet with figures of man and woman in costume of the period kneeling in segmental-headed recess surmounted by projecting architraves and moulded cornice with broken segmental pediment enclosing pedestal with shield-of-arms; (13) to John Speed, 1629, Merchant Tailor, historian and maker of maps, and Susanna his wife, 1628, marble monument with half-length figure of man in civil costume of the period holding a book in right hand and left hand on skull in arched recess on scalloped corbel and flanked by two panels shaped as folding doors to fit recess; spandrels above recess shaped as brackets and surmounted by moulded cornice and broken pediment enclosing cartouche-of-arms; (14) to Matthew Palmer, 1605, Anne his wife, 1630, and Thomas his eldest son, 1631, marble monument with small figure of man wearing long robe of the period reclining on right elbow with book in left hand and, below, figure of woman in costume of period in similar attitude; at sides, Corinthian columns supporting entablature with cornice carried across as semi-circular arch with small tablet with apron and broken pediment in tympanum; in lower part of monument in shallow recess figures of four sons and one daughter kneeling at a desk with shelf below supported on brackets with shaped apron, cherub-heads and swags; (15) on W. wall to William Daie, 1603, vintner, marble tablet with shield-of-arms, set up in 1606, though body buried at St. Michael's Cornhill. Floor-slabs: Under W. tower (1) portion only, dated April 165–. In churchyard—against S. wall (2) to Jone, wife of Dr. John Wilson, 1624, erected 1674–5. *Niches:* In S. aisle—high up in S. wall, with moulded jambs and four-centred arch, possibly head of rood-loft doorway. In W. tower—in N. wall of ground-stage, plain square-headed recess. *Organ:* by Renatus Harris, 1704–5, case modern, but incorporating bolection-moulded panels of early 18th-century date. *Panelling:* In N. chapel—on N. wall, portions of early 18th-century work incorporated in modern panelling. *Pavement:* At W. end of both aisles—of black and white marble squares set diagonally, probably late 17th or early 18th-century. *Plate:* includes a mazer-bowl with silver-gilt rim round foot inscribed "John Bird mead this in Anno Domine 1568"; a horn beaker with silver-gilt rim on lip and base of 1573; a tazza-paten of 1586; an inscribed and dated beaker of 1591; a cup of 1597 with handle, inscribed and dated 1726; a beaker of 1602, inscribed and dated 1604; an inscribed beaker of 1608; two cups of 1612, both inscribed and dated; two cups of 1617, one with inscription; a badge or oval plaque with representation of Cripplegate in relief inscribed and dated 1693; and beadle's staff with head in form of Cripplegate and four small badges with the arms of Maddox, all *c.* 1710. *Poor box:* in nave—of oak, with moulded base and panelled post, supporting box with moulded cap and base and semi-circular front, early 18th-century. *Pulpit:* of oak, hexagonal with moulded and enriched base and capping, carved cherub-heads with festoons of fruit and flowers at the angles and raised square panel on each face, inlaid with geometrical patterns and surrounded by carved acanthus-leaf mouldings with carved palm-leaves, fruit, etc., above, all on hexagonal trumpet-shaped stem; stairs with moulded string and hand-rail and turned and twisted balusters, 1704, partly renewed. *Reredos:* of oak, divided into five unequal bays by fluted Corinthian pilasters with panelled base below and above, entablature with cornice carried over end bays in segmental pediments enclosing tympanum, each carved with three cherub-heads; middle and end bays each filled with modern painting with panel with enriched mouldings below, intermediate bays each narrower than the bays adjoining and panelled and on frieze over middle bay, tablet carved with I.H.S., and above, scrolls and gilt figure of a pelican 'in her piety,' 1704, but altered in last restoration. In N. chapel, removed from St. Bartholomew Exchange (Plate 137), of oak, divided into three bays by fluted Corinthian columns on panelled base with moulded capping and plinth and supporting enriched entablature projecting over columns and stopping against middle bay; middle bay carried higher than side bays with short pilasters over flanking columns with carved panels and supporting cornice and segmental pediment with panel and carved swags in tympanum; side bays surmounted by blocking course and carved scrolls abutting against pilasters to middle bay, and above side columns, small carved figures of angels; in lower part of central bay, long panel carved with scroll-work and, above, large panel with carved border and double semi-circular head with festoons at sides and carved drapery superimposed, with circular panel above, under semi-circular arch, springing from main cornice and with scroll key-block and carved cherub-heads in spandrels; side bays each with semi-circular-headed panel with enriched mouldings and filled with paintings of Moses and Aaron respectively, with carved cartouches and swags above and raised segmental-headed tablets below, carved with cherub-heads and swags in high relief, late 17th-century. At W. end of church—on either side of tower-

arch, two wooden tablets with Ten Commandments inscribed in carved frames with festoons at side and swags at top, said to have come from St. Bartholomew Exchange, late 17th-century. *Tiles:* In N. chapel—under communion-table, slip tiles with various patterns, 14th-century. *Miscellanea:* at W. end of church, fragments of dressed masonry including pieces of tracery, a Purbeck marble moulded capital to a window-shaft, *c.* 1300; a fragment of a stone shelf; and a marble threshold discovered during recent restorations, mediæval. Faldstool, made up of early 18th-century material with two turned balusters. In the churchyard, S.W. of the church, are the stones of the former gateway to the churchyard built in 1659 and pulled down in 1902–3. The arch is round, has carved emblems of mortality in the spandrels and is surmounted by a moulded cornice and segmental pediment with the following inscription in the tympanum, "Edward Dobson Iaan Clarke Isaac Bennett Thomas Conny Churchwardens 1660."

Condition—Good.

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17. DOWGATE WARD.

Dowgate Ward consists of the parishes of All Hallows the Great and All Hallows the Less and parts of the parishes of St. Lawrence Pountney, St. Mary Bothaw and St. Michael Paternoster Royal. The principal monuments are the Skinners' Hall, the Tallow-Chandlers' Hall and the Innholders' Hall.

Ecclesiastical :—

(1) PARISH CHURCH OF ALL HALLOWS THE GREAT, on the E. side of All Hallows Lane, was pulled down in 1894, but a modern tower, added on the S. side of the church in 1876, contains some re-used late 17th-century stonework from the old tower, etc., including three round-headed windows with moulded and eared architraves, two having cherub-head keystones and the other a plain key-block; below the window in the W. wall is a round-headed doorway with a cherub-head keystone.

Fittings—*Bells:* In upper part of vestry-hall —two, 2nd by John Hodson, 1670. *Monuments:* In churchyard—(1) to Thomas Bromley, 1681, Catherine, his wife, 1688–9, Thomas, 1668, and Hannah, 1661, his children, three infant children and an infant grandchild, headstone; (2) to . . . 167(3?) and 168(5?); (3) to Jacob Jacobsen, late 17th-century, floor-slab, formerly in the church, with shield-of-arms. *Panelling:* refixed in modern vestry-hall—with cupboard and two carved cartouches, late 17th-century. Other fittings from the church are now preserved in the churches of St. Michael Paternoster Royal, St. Margaret Lothbury, St. Paul Hammersmith, All Hallows Gospel Oak, and in the chapel of Adam's Brewery, Halstead, Essex.

(2) ALL HALLOWS THE LESS CHURCHYARD, on the S. side of Upper Thames Street, contains the following—

Fittings—*Monuments:* (1) to Thomas Pratt, 1712, and Anne his wife, headstone with skull and cross-bones; (2) to . . . Mitford, late 17th or early 18th-century altar-tomb, with two shields-of-arms; also other tombs possibly of the same period but inscriptions defaced.

Secular :—

(3) SKINNERS' HALL, on the N. side of College Street, is entered by a corridor from Dowgate Hill. The hall is of one storey and the rest of the building of two with a basement; the walls are of brick and the roofs are tiled. The building was erected about 1670 but has been subsequently much altered. The front to Dowgate Hill, formerly the Clerk's House, was rebuilt about 1778–9 and the hall was re-arranged internally in the 19th century. The hall stands N. and S. with a small courtyard on the E. and the Committee Room and staircase on the W., with the Court Room beyond the staircase. The E. elevation of the Hall (Plate 153) towards the Courtyard is faced with red and black bricks laid chequerwise; two large windows in this wall were blocked in 1848; two others have later frames; all have segmental arches of rubbed brick. At the N. end of the Hall, but in the centre of the W. side of the courtyard, is the principal doorway leading behind the former 'screens.' It has an arched head with carved spandrels and a projecting hood carried on carved brackets and surmounted by a curved pediment, the whole being enriched with carving. The Court Room and S. wing to the W. of the Hall are faced with reddish brick, but the walls have been finished with modern parapets. Two old rainwater-pipes and heads remain on the S. side of the Court Room.

The *Hall* (66½ ft. by 28¼ ft.) has been much altered and, indeed, almost rebuilt. It is seven bays long; the roof and panelling are all modern. The *Court Room* (38¾ ft. by 23¾ ft.) is to the W. of, and at right angles to, the Hall, from which it is separated by the main staircase. It is lighted by four square-headed windows in the S. wall. Records exist to show that the panelling and window-linings were ordered in 1737, and it is probable that the carved doorways, fireplace, overmantel and cornice are all of the same period. The ceiling is modern. The *Main Staircase* (Plate 154) stands between the Court

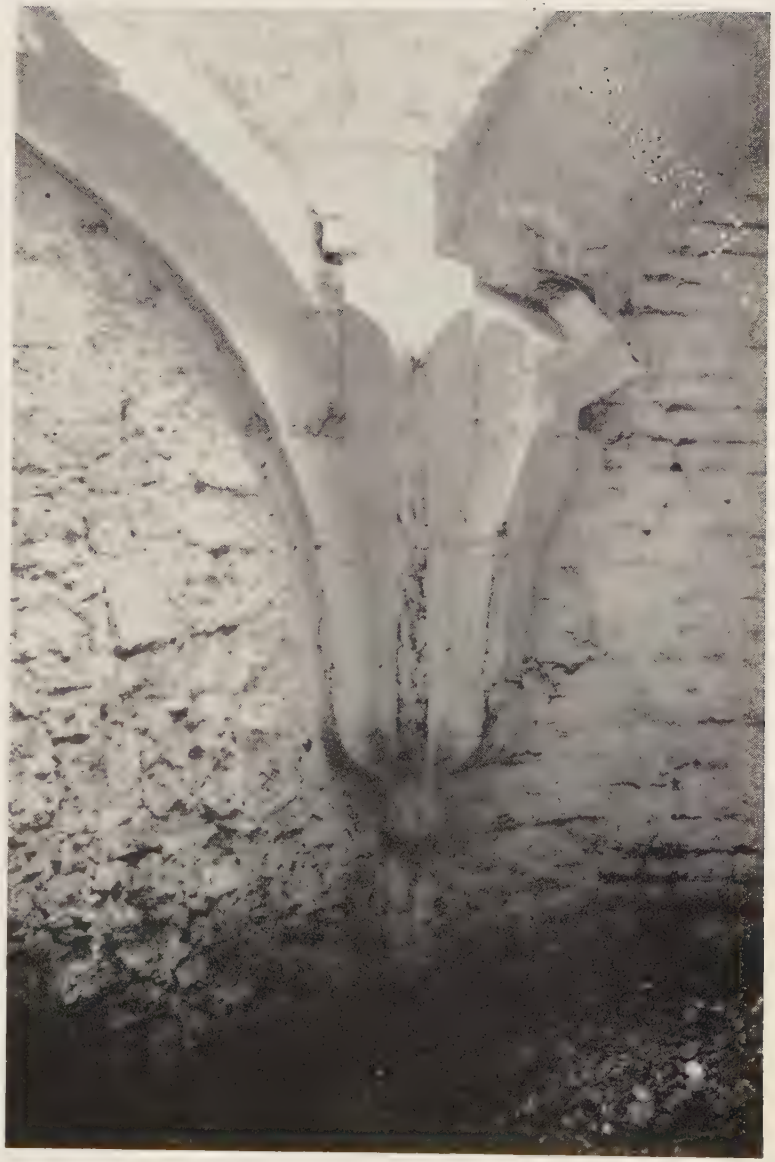
CORDWAINER: (1) CHURCH OF ST. MARY LE BOW, 1670–80.
Interior looking N.E.

CORDWAINER: (1) CHURCH OF ST. MARY LE BOW.

The Crypt, looking S.W., late 11th-century, with late 17th-century vaulting.

CORDWAINER: (1) CHURCH OF ST. MARY LE BOW.
The Crypt; N. aisle, looking E., late 11th-century.

CORDWAINER: (1) CHURCH OF ST. MARY LE BOW.
Crypt. Blocked arch in N. aisle, late 11th-century, showing Roman bricks.



CORDWAINER: (6) REMAINS OF UNDERCROFT.
Probably late 14th-century.

Room and the Hall. The walls are covered with plaster-panelling of 1737 and finished with an enriched cornice, and the coved ceiling is of the same date. The doors leading off it have good pedimented over-doors and enriched architraves. The staircase has a broad well. The turned and carved balusters and the heavy rail are repeated against the wall to form a dado. The deep string is carved with acanthus-ornament and the large square newels have carved drops. The *Committee Room* has a late 17th-century fireplace with an overmantel carved with pendants of fruit and flowers. The walls are panelled to the ceiling. The *Cedar Room* is over the Court Room. It is much modernised, and the ceiling inserted in 1876 replaced one of 1772. The woodwork is executed in cedar and dates from 1670. The door from the staircase has a pedimented over-door carried on brackets, a feature repeated at the other end of the same wall and in the corresponding panels at the W. end of the room. The fireplace (Plate 155) has an entablature carved with foliage, scrollwork and an overmantel with a panel in a carved frame enclosing a modern achievement-of-arms all within a larger panel, the head of which is stepped up to meet the cornice. The walls are wainscoted and finished with an entablature, the cornice having carved modillions. The *Oak Parlour* was until 1889 cut up into rooms but has now been opened out. The flat plaster ceiling is modern. The fireplace has an overmantel with carved swags and festoons and a panel with a carved frame in the middle. The walls are wainscoted to the ceiling and capped with an entablature; some of the panelling is modern.

Condition—Good.

(4) Tallow-Chandlers' Hall (parish of St. John the Baptist on Walbrook), No. 4 Dowgate Hill, stands on the W. side of that thoroughfare, and is of three storeys with attics. The walls are of brick with stone dressings and the roofs are covered with tiles (over the Hall) and slates. The building was erected in 1671–72 on the site of the earlier hall destroyed in the Great Fire of 1666. It was extensively altered in 1881, when the building between the courtyard and Dowgate Hill was rebuilt and the N. wall of the premises reconstructed; other modern alterations include the addition of a small wing on the N.W. and the renewal of the great staircase.

The building is of interest as retaining the original arrangements of the Court-room; the ceiling and fittings of the Reception Room are also noteworthy.

The building forms four sides of a small courtyard and is approached by a short modern corridor on the E. from Dowgate Hill. The main structure on the W. side of the courtyard contains the *kitchens* on the ground-floor with the *Livery Hall* over them. On the N. side of the courtyard is a block containing the *Beadle's House* on the ground-floor and the *Reception* and *Court Rooms* on the two floors above it. The *Great Staircase* is at the N. end of the Hall. The small corresponding wing on the S. of the Courtyard has been reduced by one bay in modern times.

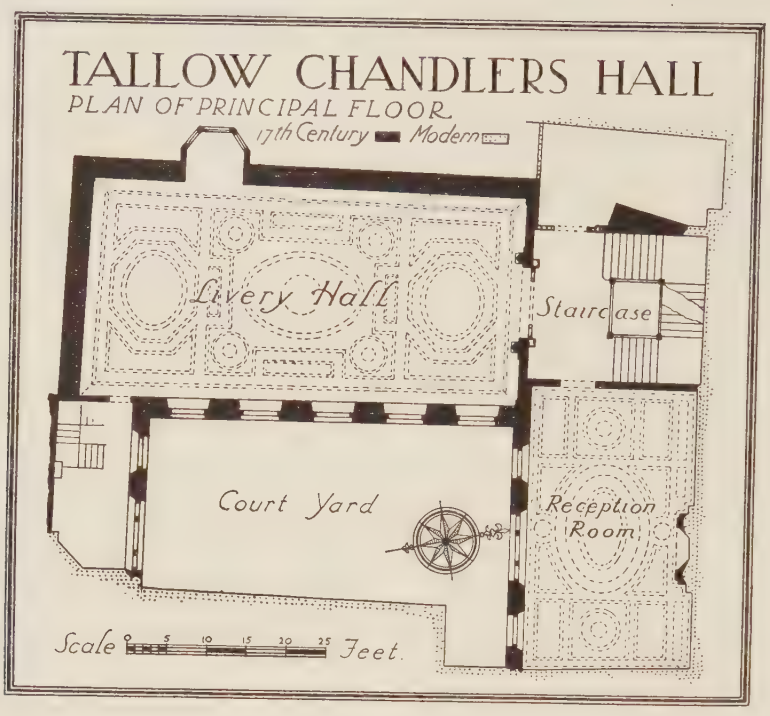
The original walls round the three original sides of the courtyard are of red brick finished with a deep wooden eaves-cornice, with carved modillions. An open loggia formerly ran round at the ground-floor level, but the arches at the N. and S. ends have now been filled in.

Courtyard Elevations. The *W. Elevation* of the block containing the Hall retains the open loggia of five bays; the piers are rectangular and rusticated with an engaged Doric column on the outer face; the elliptical arches are moulded, and beneath them are square-headed, rusticated sub-arches, the tympana being filled with carved foliage and two shields of the City arms and one shield of the arms of the Company, alternating with large shells; over the arches runs a moulded cornice and above it are two ranges of windows lighting the hall, the lower windows are square-headed with eared architraves; the middle window has also a cornice and a broken pediment resting on consoles and a female bust probably of early 18th-century date. The upper windows are round with moulded architraves. The *N. elevation* of the Courtyard is that of the Court Room block. The arches of the loggia have been filled in; the tympana bear the date 1672 and two shells, all apparently modern. The windows lighting the Reception Room on the first floor are square-headed, the middle window of three lights has a broken pediment. The windows of the Court Room on the second floor are also square-headed. The *S. Elevation* of the courtyard is uniform with the N. Elevation except that the easternmost bay has been removed.

The *W. Elevation* of the Hall-block is rendered in cement except for a portion of the ground-floor. Projecting, near the S. end, at the Hall-level, is a semi-octagonal oriel window, finished with a coved cornice. The frames are modern and the projection is not carried down to the ground. A late 17th-century lead rainwater-head remains near the N. end.

The remaining sides of the building are built against, except the *N. Elevation* of the modern N.W. wing. Above the doorway is refixed a large late 17th-century oak hood. It is of semi-circular form, with enriched mouldings and an elaborately carved cartouche of the arms of the Company under it, and rests on carved trusses.

Interior:—The *Great Staircase* is modern but retains some late 17th-century twisted balusters at the top. It is approached by a doorway in the loggia with an oak frame, mostly original, with



an eared and enriched architrave and enriched cornice; it is flanked by carved scrolls and swags. The *Livery Hall* (54½ ft. by 26½ ft. average) has a flat plaster ceiling, somewhat restored, and having a small cove at the sides; it is cut up into numerous panels, including three large oval panels in the centre, with modelled foliage-borders and twelve smaller panels with conventional foliage and the arms of the City and Company. The walls are panelled to two-thirds of the height and finished with a carved frieze and moulded cornice. In the middle of the S. end is a round-headed panel, behind the Master's chair, flanked by attached half-pilasters terminating in scrolls at the foot and with Ionic caps supporting scroll-brackets with a cornice and segmental pediment above, surmounted by a carved achievement of the royal (Stuart) arms. The screen at the N. end is in fact a facing to a solid cross-wall, shutting off the staircase. It is of three bays, with a large round-headed archway in the centre with moulded imposts, key and carved spandrels, flanked by engaged and fluted Corinthian columns supporting a continuous entablature and a broken segmental pediment containing a modern achievement of the arms of the Company; the side bays have carved swags at the heads and are flanked by Corinthian pilasters; above the entablature is a panelled attic. Refixed above the doorway on the side towards the staircase is a carved and painted cartouche of the arms of the Company; it was probably originally within the broken pediment on the Hall side of the screen now occupied by the modern achievement. The *Reception Room* (Plate 156) has a rich plaster ceiling with a large oval panel in the centre having a border of flowers and foliage and ten smaller panels round it, all enriched. The doorway from the staircase on the outside has a moulded and eared architrave terminating at the base in carved scrolls and surmounted by a pulvinated frieze, moulded cornice and broken pediment containing a cartouche of the arms of the Company with carved festoons at the sides; on the inside it has moulded architraves flanked by attached half-pilasters with Ionic caps and scroll-terminations at the base and supporting scroll-brackets with a moulded cornice and broken pediment, with a carved cartouche of the Sheldon arms, with festoons of fruit and flowers at the sides; the same features are repeated on a sham doorway at the E. end of the room. The doors are of two folds and six bolection-moulded panels. The fireplace in the N. wall has a carved bay-leaf architrave round the opening, an acanthus-frieze and moulded cornice; the panelled over-mantel has attached a large carved cartouche of the royal (Stuart) arms, with festoons of foliage. The walls are panelled to the ceiling (the gift of Sir Joseph Sheldon, 1675) in two heights with moulded skirting, dado-rail and entablature with a carved frieze of bay-leaves.

The *Court Room* (Plate 157) has a modern ceiling and a doorway at the W. end with a moulded architrave, frieze and cornice surmounted by a festooned cartouche of the City arms; the doors are of eight bolection-moulded panels and in two folds

and on the staircase-side have moulded architraves, pulvinated frieze and moulded cornice. The fireplace on the N. has a moulded architrave and a cornice and a bolection-moulded panel over surmounted by a cartouche of the royal (Stuart) arms with floral festoons at the sides. The walls are panelled to the ceiling in two heights with bolection-moulded panelling with moulded skirting, dado-rail and entablature. The master's seat at the E. end is flanked by small panelled pilasters supporting carved console-brackets and a moulded cornice surmounted by a carved cartouche of the arms of the Company with floral festoons at the sides. Running across the room W. of the fireplace is a panelled bar or barrier, breast high, and against it, and round the side walls E. of it, are benches raised in stages to form three chairs in the middle of the E. end with moulded and scrolled arms, which are repeated on the bench to the S. of the raised chairs, at the W. ends of the six benches and on each side of the entrance through the barrier. At the W. end of the Court Room is an Elizabethan table with four carved bulbous legs, plain bottom rail, carved top rail and later top with large marble slab in the middle.

Condition—Good.

(5) Dyers' Hall (Parish of St. John the Baptist) stands on the W. side of Dowgate Hill and is a modern building. It contains, in the hall, an achievement-of-arms of the Company in stained glass, the arms themselves modern, the rest late 17th-century.

(6) Innholders' Hall (Parish of St. Michael Paternoster Royal) stands on the S. side of College Street at the E. corner of Little College Street and is of three storeys with a basement. The walls are of brick. The hall was rebuilt after the Great Fire and finished in 1670. That portion of the building fronting on to College Street has been rebuilt in modern times, the Hall and Old Court Room being now the only original portion.

The buildings form an irregular rectangle on plan with the hall on the S. side. To the N. of it, the staircase, vestibule and old *Court Room* occupy the ground-floor of the modern building.

The *N. Elevation* to College Street contains the entrance (Plate 158) which is partly original work refixed; the modern brick archway enclosed a square-headed doorway with a carved and eared architrave surmounted by a broken scrolled pediment; above the archway is a carved achievement-of-arms of the Company with a moulded wooden head; the wicket is modern. On this front is a lead rainwater-head dated 1684. The *W. Elevation* of the Hall fronting on to Little College Street is in red brick and is finished with a low segmental pediment, surmounted by an attic with a square window. Below the pediment is a square-headed window of three round-headed lights divided by Doric pilasters carrying a frieze; at the N. end is a lead rainwater-head dated 1684. The *E. Elevation* of the Hall contains a large three-light window, the centre light having an arched head. On the N. wall of the hall are two original rain-water heads of lead bearing the arms of the Company.

Interior:—The *Hall* (49 ft. by 23½ ft. average) has a modern ceiling cut up into bays by moulded trabeations. The fireplace has a moulded marble architrave with a deal entablature, having a pulvinated frieze and dentilled cornice, above it, resting on carved consoles; above the cornice is a concave-moulded shelf and in the centre is a carved cartouche of the Company's arms. The walls are panelled to the ceiling, there being three panels in the height; some of the panels are modern. At the W. end of the Hall is a carved figure of St. Julian, the patron of the Company. Across the N.E. corner is a partition with a refixed gallery over it, having a moulded rail, turned balusters, and a rounded projection in the middle. The *Old Court Room* (Plate 160) has an original ceiling refixed with an oval panel in the middle, in a frame of fruit and flowers in high relief; in the spandrels are scrolled shields with the arms of the City, the Company, the royal Stuart arms and the date 1670. The fireplace, also original, has a moulded and enriched architrave with a rectangular panel flanked by scrolls and festoons in the frieze and above it a cornice resting on carved consoles. The walls are panelled to the ceiling. In a window of the modern staircase are glass shields with the arms of John Knott, 1670, and Richard Pennar, 1678. In the modern Lavatory is a panelled lead cistern bearing the arms of the Company and the date 1685. The *Kitchen*, under the Hall, retains some original oak ceiling-beams.

Condition—Good.

(7) Houses, Nos. 1 and 2 on the W. side of Lawrence Pountney Hill, 35 yards S. of Cannon Street, are of four storeys with cellars and attics; the walls are of brick. They were built in 1703, but both, particularly No. 2, have been much altered internally. The E. front has moulded brick bands between the storeys and a projecting wing at the N. end. The front is finished with an enriched wood cornice with scrolled brackets and recessed above the window-openings. The windows, where original, have flush frames and square heads of rubbed brick; there are two dormer-windows with cornices and pediments. The twin doorways (Plate 159) of the two houses have enriched architraves, carved cornices and "shell"-hoods supported on carved and scrolled brackets; the hoods have carved cartouches, one with the date 1703,

a cherub-head and swags and the other with *amorini*. The back elevation is generally similar to the front but with plain bands between the storeys. Inside No. 1 is an original staircase (Plate 40) with twisted balusters and newels, cut strings with shaped brackets and moulded handrails. On the ground and first floors are archways into the wing, with panelled pilasters and an elliptical arch with a carved key-block. The staircase-walls are panelled and some of the rooms have original bolection-moulded panelling and fireplace-surrounds. A fireplace on the second floor has an overmantel with a large panel flanked by panelled pilasters supporting an enriched cornice. In the attic is a fireplace with panelled surround and overmantel finished with a cornice. The staircase above the second floor has turned balusters and straight moulded strings.

Condition—Good.

(8) HOUSE, No. 7A Lawrence Pountney Hill, 50 yards S.E. of (7), is of three storeys with cellars and attics; the walls are of brick and the roofs are covered with slates. It was built probably late in the 17th century, but has been much altered in 18th-century and modern times. The N. front has brick bands between the storeys, and the windows, where original, have square heads of rubbed brick.

Condition—Good.

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18. FARRINGDON WARD WITHIN.

The ward of Farringdon Within includes the parishes of Christ Church Newgate Street, St. Anne Blackfriars, and parts of the parishes of St. Faith under St. Paul's, St. Martin Ludgate, St. Michael le Querne, St. Vedast Foster Lane, St. Matthew Friday Street, St. Peter West Cheap, St. Augustine Old Change and St. Olave Silver Street. The principal monuments are Christ Church Newgate Street, St. Martin Ludgate, St. Vedast Foster Lane, and the Barbers' and Stationers' Halls. The remains of the N.W. angle of the Roman wall of London, together with the angle-bastion, are preserved in a specially constructed chamber in the yard of the General Post Office (*see* London, Vol. III, pp. 91 and 104). A further fragment of the wall, on the W. side of Warwick Square, is also preserved *in situ* (*see Ibid.*, p. 92).

Ecclesiastical :—

(1) PARISH CHURCH OF CHRIST CHURCH stands on the N. side of Newgate Street. The walls are of coursed rag-stone except part of the E. end, the W. end and the W. tower which, with the dressings, are of Portland stone; the roofs are lead-covered. The church with its W. churchyard represents exactly, in area, the site of the conventual church of the Grey Friars built in 1306–25, but of this building itself no remains are now visible though the bases of the eastern buttresses of the S. wall have been uncovered and some of the original paving survives. This church was destroyed in the Great Fire of 1666 and rebuilt by Sir Christopher Wren in 1677–91 at a cost of £11,778 9*s.* 6*d.*; the new church, however, only occupies the site of the six eastern bays of the older building with a tower projecting to the W. which was not finished till 1704.

The church is a good example of Wren's work, with a handsome tower. Among the fittings the font, pulpit, and pavement are noteworthy.

Architectural Description—The church forms a rectangle (113¾ ft. by 83½ ft.) with centre and side aisles (37 ft. and 21 ft. wide respectively).

The *E. Elevation.* The E. front consists of three bays divided by buttresses in the form of pilasters. In the centre is a large round-headed window flanked by smaller ones, all having moulded architraves. In the side bays are similar windows. The middle bay is finished with a cornice and pediment, having a round window, with a moulded architrave, in the tympanum. The side bays have rusticated outer angles, with a cornice and parapet, the latter curved upwards and scrolled against the centre bay. At the outer angles are pedestals supporting pine-apple ornaments. The S. bay has a square-headed doorway, with moulded architrave and cornice. The *N. Elevation* has six round-headed windows uniform with those last described, and the wall is finished with a cornice, plain parapet, and deep moulded plinth. The *S. Elevation* has a building against its easternmost bay; the remaining five bays have each a round-headed window. The middle of the *W. Elevation* is occupied by the tower. The side bay to the N. has a round-headed window uniform with those on the N. side, and below it is a round-headed doorway with a cornice above supported on carved consoles. The wall is finished in a similar manner to the E. end with a pine-apple ornament at the angle. The side bay on the S. is similar, but the lower part is partly covered by modern buildings. The pediment at the end of the middle bay has a very wide break, within which is set the tower; the pediment springs from a cornice, with plain brackets resting on deep pilasters or buttresses.

The *Tower* (Plate 1) is of four stages and is surmounted by a stone steeple. The ground-stage has a round-headed archway on the N. and W. with moulded archivolt, scrolled keystone and moulded imposts continued round the tower. Above it is a cornice marking the base of the second stage. The second stage has a square-headed window on the N.,

CORDWAINER: (2) CHURCH OF ST. MARY ALDERMARY, late 17th-century.
Interior looking E.

TOWER: (3) CHURCH OF ST. DUNSTAN IN THE EAST.

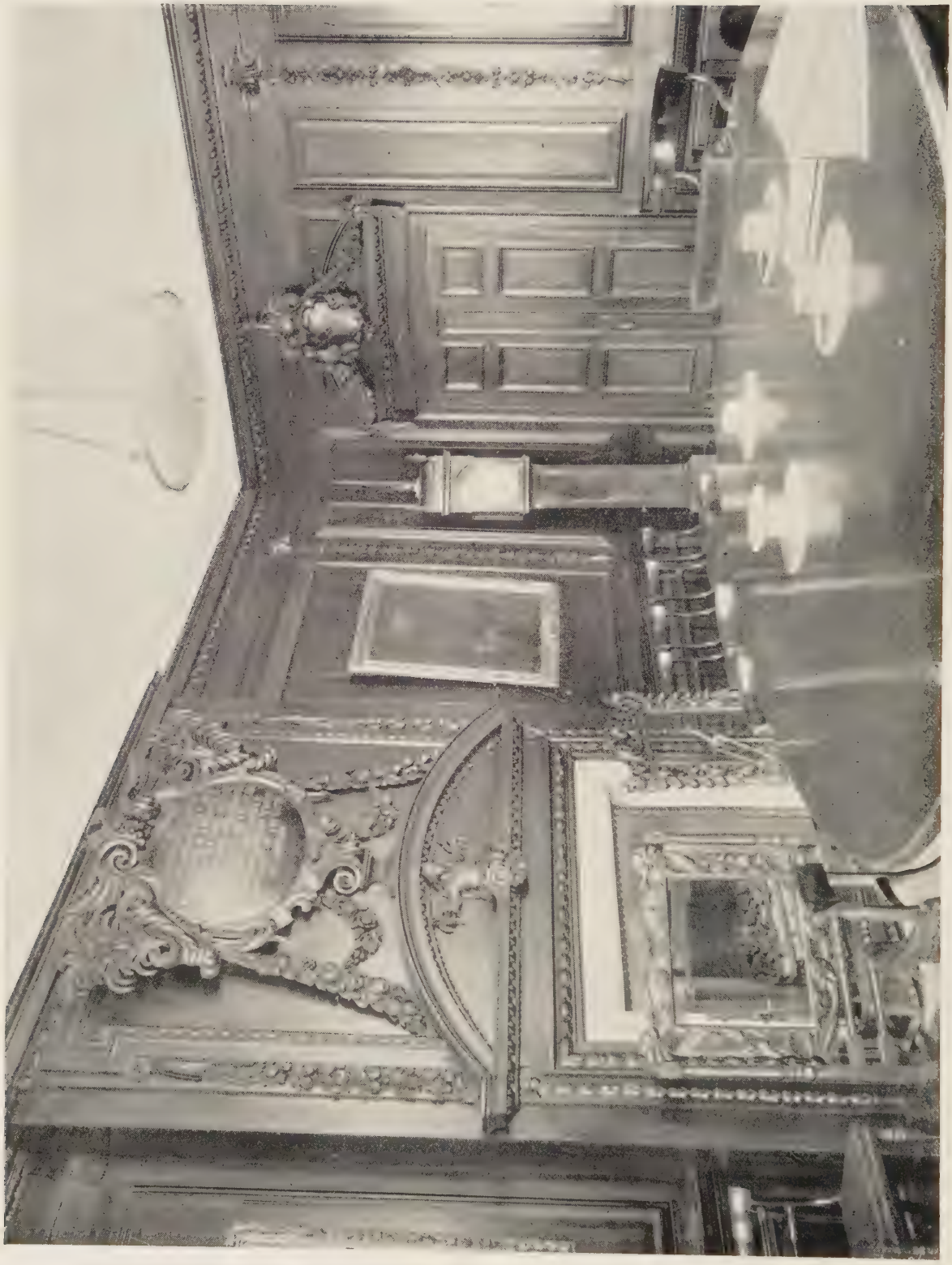
Tower, 1698.

CORDWAINER: (2) CHURCH OF ST. MARY ALDERMARY.

Early 16th- and late 17th-century, from the S.E.

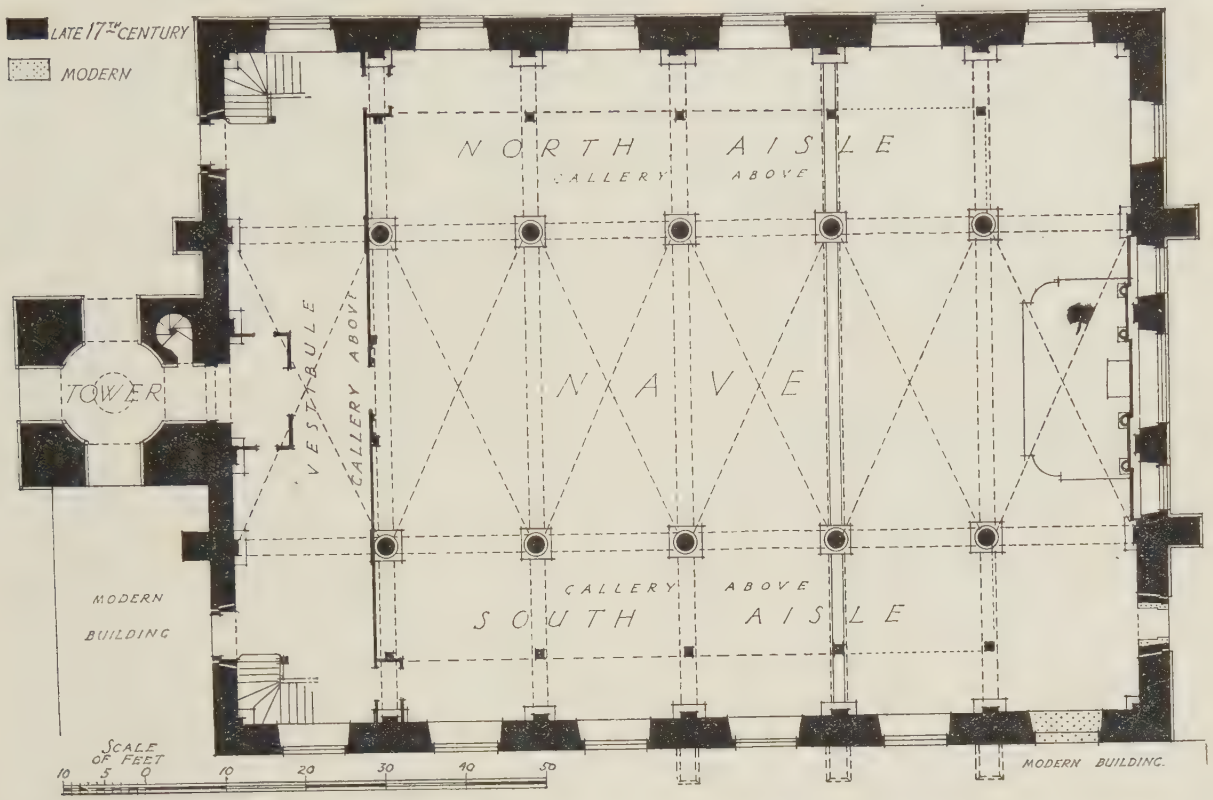
QUEENHITHE: (2) CHURCH OF ST. MARY SOMERSET.
Tower, 1686–94.

COLEMAN STREET: (3) CHURCH OF ST. OLAVE, OLD JEWRY.
Tower, 1670–79.



CRIPPLEGATE WITHIN: (6) BREWERS' HALL.
The Court Room, 1670.

CHRIST CHURCH, NEWGATE STREET.



S. and W. with architrave and segmental pediment above resting on consoles. The third stage is lower and is marked by a moulded band below, and by a bracketed cornice above. In the three outer faces are round windows set in square panels with pediments above them. The bell-chamber has each face divided into five compartments by Doric pilasters standing on a plinth. The three middle divisions form louvered openings, and the pilasters support an entablature carried round the tower. Above this on each face is a segmental pediment supported at the sides by scrolls, and having a fluted vase on the top. A balustraded parapet with solid piers at the angles, rises at the back of these pediments. The square stone steeple is two stages high, the lower standing on a plain high base within the parapet. It has four Ionic columns on each face, those at the angles being square, and the others circular. They support an entablature, from which the vases have been removed. The upper stage rests on a plain stone base carried down through the centre of the lower stage. It has Corinthian pilasters at the angles supporting an entablature, and a round-headed, keyed opening in each face, with moulded imposts. The steeple has a finial in the form of a vase, and supporting a ball and vane.

Interior (Plate 163). The E. wall (Plate 80) of the body of the church is divided into three bays by Composite pilasters supporting a plaster architrave over the side bays. Upon it stand two short pilasters with richly modelled panels supporting a second cornice and forming a frame to the central window-head. These pilasters are crowned by vases and supported by large scrolls enriched with foliage and ribbands, and enclosing cherub-heads. The spandrels of all three window-heads are enriched by modelled plaster decorations. The middle one has three cherub-heads on the key. In the W. wall of the S. aisle is a blocked round-headed window, and a blocked round-headed doorway below it. The W. wall of the body of the church has an architrave-moulding carried across at the same level as that on the E. wall, and above it the wall has panels with enriched mouldings, following the line of the ceiling. On each side of the middle aisle is a colonnade of six bays, with Composite columns and pilasters as responds, standing on high square bases. They support an architrave-moulding continued round from the E. and W. walls, and having a panelled soffit with plaster rosettes. Above it is a plastered timber clearstorey panelled at the base, and having a segmental-headed window in each bay supported

on each side by a rich plaster scroll, enclosing a cherub-head, and with festoons of fruit and flowers. The main ceiling is of elliptical form with a quadripartite plaster vault over each bay with a plaster rose at the intersection. The bays are divided by panelled bands springing from above the columns and enriched with conventional foliage in high relief. The ceilings of the aisles are flat with trabeations dividing the bays, panelled on the soffit and with plaster rosettes, and resting on Composite pilasters against the outer walls, supported on high pedestals similar to those of the columns. The westernmost bay of each aisle has a modern top-light.

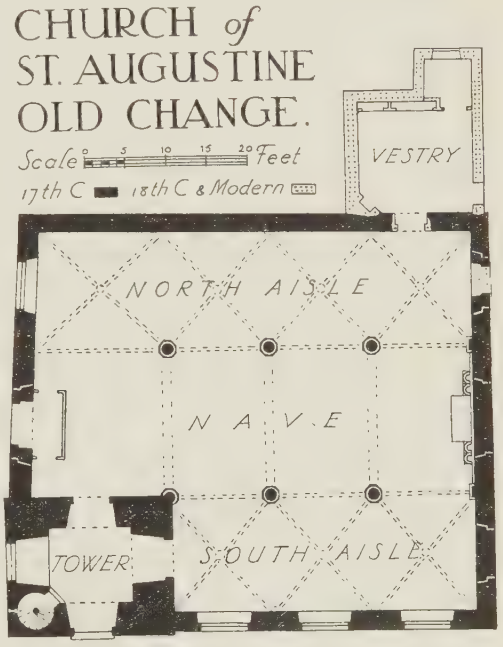
The tower has a round-headed doorway into the church, and a blocked arch, with a modern inserted door, in the S. wall, both similar to those in the N. and W. walls. The ground-stage is circular on plan and roofed with a plain dome having a circular bellway in the middle. In the E. wall of the second stage is a blocked square-headed recess, and in the same wall of the third stage is a round-headed doorway opening into the roof.

Fittings—All of late 17th-century date, unless otherwise described. *Brass* and *Indents.* Brass: On N. wall—of Mary Ramsey, 1596, kneeling figure of woman renewed or re-engraved and re-erected in 1833, with modern inscription. Indents: Against E. wall of S. aisle—(1) to [Bernard] de Jambe, early 14th-century, tapering slab with shield-of-arms, *a leg cut off at the thigh and a border,* and marginal inscription in Lombardic capitals, found in churchyard. At W. end of nave—(2) defaced slab with rivets. *Candelabra:* two, of brass, with two tiers of scrolled branches, moulded centre-piece and elaborate wrought-iron enrichment to suspending rods, early 18th-century. *Communion Table* and *Rails.* Table: with moulded top, four moulded and twisted balusters grouped at each corner on square moulded feet and moulded side and middle stretchers. Rails: with moulded top and lower rails, turned and twisted balusters and panelled posts, rails re-arranged at sides of chancel. *Doors:* In W. doorway—of two-panelled leaves; in doorway at W. end of N. and S. aisles with sunk panels. Lobby to W. doorway, finished with a cornice and having middle and side doors all panelled. To tower-staircase—three, one panelled and two plain, all with strap-hinges, early 18th-century. *Font* and *Cover* (Plate 12). Font: white marble moulded bowl carved with fruit, flowers and four cherub-heads, baluster-shaped stem with acanthus-capital and drapery, scrolled base and black marble step. Cover: of oak with moulded base supporting four flaming urns and a bell-shaped centrepiece with drapery and surmounted by an angel with a palm. *Galleries:* In N. and S. aisles and at W. end—fronts with raised panels and moulded base and capping; front brought forward in middle of W. gallery for organist's seat and having quadrant-shaped angles; soffits of side-galleries divided into four bays by panelled beams, supported by the pedestals of the arcade and by square piers in the middle of the aisles; each bay with a half-saucer dome of plaster; two staircases at W. end, each with moulded strings and rails, turned balusters and square newels; W. gallery supported on two square and panelled piers with moulded capitals and bases. *Monuments* and *Floor-slabs.* Monuments: In N. aisle—on E. wall, (1) to Edmund Sherring, 1690, vicar of the parish, marble cartouche with scrolls, fruit, cherub-heads and shield-of-arms; on N. wall, (2) of Mary (Huetson) wife of Nehemiah Grew, M.D., 1685, marble cartouche with scrolls, bust of woman and shield-of-arms. In S. aisle—on E. wall, (3) to Col. Nicholas Richardson, 1702, and Nicholas his son, 1703, marble tablet, with draped cartouche, cherub-head and shield-of-arms; on S. wall, (4) to Thomas Ferne, 1706, marble tablet with Doric pilasters, cornice, broken scrolled pediment and cherub-head below shelf. In ground stage of tower—three monuments removed from the cloister of Christ's Hospital in 1905, as follows—(5) to Thomas Firmin, 1697, governor of the hospital, plain marble tablet; (6) to Nathaniel Hawes, 1700, treasurer, marble cartouche with scrolls, palms and acanthus-leaves; (7) to William Gibbon, 1679, treasurer, stone cartouche with scrolls, erected 1709, lower part missing. Floor-slabs: In Chancel—(1) to Edmund Sherring, 1690, vicar. In nave—(2) broken slab with achievement-of-arms and four sunk panels with emblems of mortality; (3) to Richard Morton, 1698, Honor his daughter, 1704, and Sarah his wife 171(1?), with shield-of-arms; (4) to John Grice, 1689, with shield-of-arms; (5) to Hannah, daughter of George Segner, 16–5; (6) to William Clinch and Elizabeth his wife, 1711. In N. aisle—(7) to Francis Proctor, 1691, William, his brother, 1713, and Margaret Proctor, 1723–4. In S. aisle—(8) to Richard Roystone, 1686, Elizabeth (Meredith) his granddaughter, 1689, and Mary (Chiswell) his daughter, 1698, with achievement-of-arms; (9) to Thomas Hollier, 1690, Lucy his wife, 1677, and Thomas, 1672, and James, 1686, their sons, with achievement-of-arms; (10) to Edward Green, 1703, and another later; (11) to Sarah Brown, 1669, Thomas her husband, 1703–4, and Elizabeth his second wife, 1728. In vestibule—(12) to Mary Browne, 1699–1700. *Organ and Case:* stands on the W. gallery and is of three bays; above the keyboard is a richly carved panel (Plate 28) with David, musical instruments, etc., added in 1833 and probably brought from elsewhere. The front rests on four fluted Corinthian columns supporting an entablature with enriched and pierced frieze and over each column a semi-circular carved bracket, those at the sides having cherub-heads. The brackets support towers of pipes finished with

entablatures, rising above the rest of the case and having ogee cappings surmounted by two carved mitres and as many crowns. Above the middle bay is an achievement of the City arms and over the segmental cornice of the side bays are reclining figures of angels with gilt trumpets; the sides are panelled and have a pierced frieze. The organ was built by Renatus Harris in 1690 and enlarged in the 19th and 20th centuries. *Panelling:* panelled wainscot round walls and pedestals of columns, with moulded capping. Unfixed panelling under W. gallery. Panelling in galleries re-used as backs of seats and as partitions. *Pavement:* The pavement of the Sanctuary is in black and white marble chequer-work of the date of the church, with black marble steps. Outside the sanctuary is a portion of the original pavement laid down by Queen Margaret, *c.* 1310. It is composed of squares of brown, ruddy and grey Purbeck marbles and has recently been repolished. *Plate:* includes two flagons of 1617, given in 1618; cup and cover-paten of 1560, cup and cover-paten of 1562, cup and cover-paten of 1592, dated 1593, cup and cover-paten of 1616 given to St. Leonard Foster Lane in 1617, two patens of 1616, dated 1617, belonging to St. Leonard, stand-paten of 1617, given 1618, two alms-dishes of 1686, both inscribed, and a silver dish (Plate 33) of fine pierced Indian work, with a scalloped edge and inscribed "Guilielmi Mainstone ex Indijs Orientalibus reversi Deo O.M. humillimum votum 1675," with achievement-of-arms. *Pulpit:* of oak, hexagonal with enriched cornice and base-moulding, each face with raised enriched panel in an eared frame with a cherub-head above and drapery below, festoons of fruit and flowers at angles of pulpit; ogee-shaped stem with enriched angles and hexagonal post with moulded capital and enriched base; staircase with cut and enriched string, turned and twisted balusters and moulded rail; pulpit probably from the Temple church. Sounding-board with carved cornice and inlaid soffit, probably belonging to original pulpit in the church; for remains of this pulpit, *see* Stalls. *Rain-Water Heads:* On N. wall—three, dated 1685. *Reredos:* In three bays divided by engaged Corinthian columns standing on pedestals and supporting a continuous entablature; over side bays are curved pediments supporting two pedestals, each with two vases on either side and a pineapple ornament on the pedestal itself. Centre bay has a rectangular panel with enriched frame bearing the ten commandments. The side bays have similar panels with the Lord's Prayer and creed, and over them are carved cherub-heads and carved panels below. *Royal Arms:* On E. wall, over window, Stuart arms in plaster, painted and gilt. *Screen:* Under W. gallery—panelled lower part and glazed above with panelled doors at ends; middle doors flanked by pilasters and with a range of panels and pilasters above, probably early 18th century. *Seating:* church fitted with panelled pews, cut down and re-arranged; churchwardens' pews at W. end with carved and pierced scrolls at ends and coved and modern canopies above. *Stalls:* modern but incorporating old panelling including six richly carved panels (Plate 42) from the former pulpit with the following subjects—(*a*) St. Matthew, (*b*) the Last Supper, (*c*) St. Mark, (*d*) St. Luke, (*e*) an irradiated shield of oval form with a cross upon it, (*f*) St. John; the door of the existing pulpit has been made up into a desk (Plate 45). *Miscellanea:* Under W. arch of tower and to W. churchyard, pairs of wrought-iron gates with scroll-work, probably early 18th century.

Condition—Good.

(2) Parish Church of St. Augustine stands on the N. side of Watling Street at the E. corner of Old Change. The walls are mainly of brick faced on the S. and W. sides with Portland stone; the tower is of stone except the upper part which is of brick faced with stone. The roofs are covered with slates. The ground-stage of the tower is probably mediæval work, refaced, but the rest of



the church was destroyed in the Great Fire of 1666 and rebuilt by Sir Christopher Wren in 1680–87 at a cost of £3,145 3*s.* 10*d.*; the spire was added in 1695 and the vestry is probably of early 18th-century date. The church was restored and the fittings much altered in the 19th century.

Architectural Description—The church, in the Renaissance style on the Gothic plan forms an irregular oblong (54 ft. by 46¾ ft.) divided into a

middle aisle (17 ft. wide) and side aisles with a tower at the S.W. angle and a vestry on the N.

The *E. Elevation.* There are three blocked windows in the E. wall all segmental-headed and the middle one having a segmental cornice above, resting on consoles. The wall stands on a plinth and is finished with a moulded band and stone parapet. Below the N. window is a blocked square-headed doorway with stone architrave. The Vestry has a plain square-headed doorway in the E. wall and is finished with a plain parapet. The *N. Elevation.* Against the easternmost bay is the vestry and against the remaining three bays are buildings. In the easternmost bay is a segmental-headed window similar to those in the E. wall, and the wall is finished in the same manner as the E. end. The *S. Elevation.* The three eastern bays have each a segmental-headed window. The wall stands on a plain plinth and is finished with a moulded band and a parapet continued round from the E. end. The main plinth and the band are continued round the tower which forms the W. bay on this side. The *Tower* (Plate 2) is of three stages surmounted by a lantern and spire. In the S. wall of the ground-stage is a square-headed doorway with moulded architrave and cornice, surmounted by a pediment resting on consoles; in the W. wall is a segmental-headed window. The second stage is divided by a moulded band from the first stage and by a plain band from the bell-chamber. In the S. and W. walls are round windows with moulded architraves. The bell-chamber has a two-light, square-headed, louvered opening in each face with a moulded architrave. The tower is finished with a modillioned cornice supporting a pierced stone parapet with pedestals at the angles, surmounted by panelled and enriched obelisks. The lantern is of two stages and square on plan. The angles of the tower are supported by large scrolls placed diagonally, and in each face is a square-headed louvered opening. The upper stage, divided from it by a moulded cornice, has a round-headed keyed opening in each face, and pilasters set diagonally at the angles. Above it is a square panelled base to the spire with scrolls at the angles supporting four vases. The spire is octagonal with ribbed angles and finished with a ball and vane. The *W. Elevation.* At the end of the N. and middle aisles are segmental-headed windows, and above that in the middle bay is a segmental cornice resting on consoles, below it is the W. doorway uniform with that in the S. wall of the tower but without a pediment. The wall is finished with a moulded band and parapet.

Interior. The middle aisle is divided from the side aisles by an arcade of four bays on the N. and three on the S. The columns are Ionic with Ionic pilasters as responds against the E. wall; they stand on high octagonal bases. The western bay on the N. is considerably wider than the other three, and on the S. the arcade terminates with an engaged column on the N.E. angle of the tower. The arches are elliptical and moulded, with panelled spandrels and enriched soffits and are groined into the vaults. Interposed between them and the columns are separate architraves. The main ceiling forms a semi-circular barrel-vault with enriched bands marking the bays. Each bay is cut up into nine panels all rectangular and moulded except the centre one, which is oval and has an enriched border. In the first and third bays two of the rectangular panels are now pierced for skylights, and in the second bay six are similarly treated. The aisles have plaster, quadripartite, ribbed vaults to each bay with a plaster rose in the centre of each. Against the walls they spring from Ionic brackets resting on plaster cherub-heads. In the easternmost bay of the N. wall is a round-headed doorway to the Vestry. The ground-stage of the tower has a square-headed doorway in the E. and N. walls with an architrave on the church-side only. The internal stone-work stops 6 ft. above the first floor, probably marking the limits of the mediæval core. In the E. wall of the upper floor of the second stage is a round-headed doorway to the roof.

Fittings—All of late 17th-century date unless otherwise described. *Communion Table:* with moulded and carved edge, two posts supported by carved scrolls, moulded plinth-rail, ball-feet and modern top. *Cupboard:* In N. aisle—in E. wall, with elliptical head and panelled doors of two leaves. *Doors:* In W. doorway and S. doorway to tower, both of two leaves with raised panels. In doorway between N. aisle and vestry—round-headed, panelled doors, with square-headed frame and architrave, early 18th-century. In E. doorway of vestry—with three raised panels. *Font* (Plate 9): of white marble, octagonal bowl carved with foliage and four cherub-heads, baluster-shaped stem with acanthus-enrichment and moulded base. *Panelling:* round greater parts of E., N. and S. walls of church and plinths of columns—panelled wainscot with moulded capping. Churchwardens' pews at W. end have panelled backs, and there is re-used panelling with carved and pierced frieze incorporated in reconstructed quire-stalls. *Plate:* now at the Victoria and Albert Museum, S. Kensington, includes flagon of 1637 given by John Osborne and children; flagon of 1610; flagon of 1630 given by John Hollingworth in 1631; small paten, probably of 1630, given by Samuell Langham; small paten of 1570 and a stand-paten given by Ralph Tunstall in 1631; also the following plate of St. Faith under St. Paul's, two flagons of 1631 given by William Draper; flagon of 1640, given by William Apsley, flagon of 1661, given by M. M.; cup and cover-paten of 1568, the latter dated 1569, cup of 1622, paten of 1596,

CRIPPLEGATE WITHIN: (6) BREWERS' HALL.
Livery Hall looking E., 1670–73.

FARRINGDON WITHIN: (8) BARBERS' HALL.
Entrance Doorway, with hood, dated 1671.

CRIPPLEGATE WITHIN: (6) BREWERS' HALL.
Entrance Doorway, late 17th-century.

CRIPPLEGATE WITHIN: (6) BREWERS' HALL, late 17th-century.
S. Front.

TOWER: (6) No. 34 GREAT TOWER STREET, *c.* 1670.
N. Front.

PLATE 151.

CRIPPLEGATE WITHOUT: CHURCH OF ST. GILES CRIPPLEGATE, mid 16th-century.
Interior, looking E.

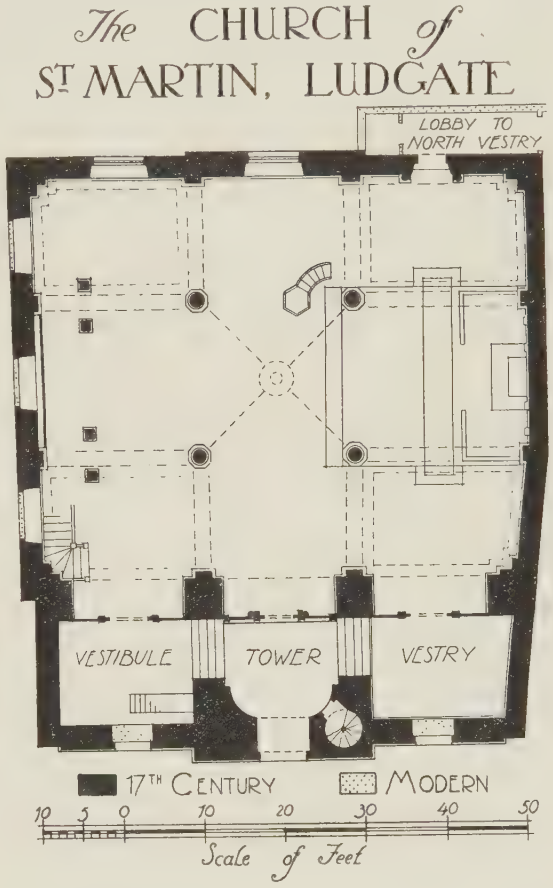
dated the same year, and cup and paten of 1664, given by M. M. *Pulpit* (Plate 35): of dark and light oak, hexagonal, each face with enriched, round-headed bolection-moulded panel, surmounted by cherub-head and swags with pendants at the angles, enriched cornice and base-mould, coved stem, with angle-ribs and moulded base. *Reredos* (Plate 161): consists of middle and side bays, middle bay flanked by coupled Corinthian columns on high plinths and supporting entablatures with enriched modillioned cornice and segmental pediment over the whole bay; in the bay are two round-headed and one oval panels, all with enriched borders and surrounded by elaborate swags and festoons and having a cherub-head in the middle spandrel; side bays each with a long enriched panel, flanked by festoons and the bay finished at the top with a richly carved scroll. *Miscellanea:* a staircase and part of the former gallery are now on loan at the Geffrye Museum, Kingsland Road, E.

Condition—Good.

(3) Parish Church of St. Martin Ludgate stands on the N. side of Ludgate Hill. It is a Renaissance building with the internal plan in the form of a Greek cross. The S. front and tower are faced with Portland stone, but the rest of the church where visible is of red brick. The old church was destroyed in the Great Fire of 1666 and rebuilt by Sir Christopher Wren in 1677–87, at a cost of £5,378 9*s.* 7*d.*, when the plan was extended on the N.

Architectural Description—The church forms an irregular square, 61¼ ft. at N. end, 59½ ft. at S. end by 49½ ft. wide. The tower stands on the S. and is flanked by a vestibule and vestry.

The *E.* and *W. Elevations* are entirely hidden by buildings. The *N. Elevation* stands on a chamfered stone plinth and is finished with a plain parapet with an ashlar band as string. The middle bay projects slightly, and the parapet is here broken by a restored gable. The wall is pierced by three segmental-headed windows, one to each bay, with moulded stone architraves and plain keys. Above the central window is a round window and below the easternmost is a segmental-headed doorway. The *S. Elevation* (Plate 2) fronting the street is broken by the *Tower* in the centre, three stages high and surmounted by a lantern and spire. In the south wall of the ground-stage is a segmental-headed window with eared architrave and cornice over, resting on carved consoles and the keystone. Below it is a segmental-headed doorway with moulded architrave, cherub-head keystone and cornice resting on console-brackets. In the second stage the south wall has a raised square panel surmounted by a pediment and having a carved festoon beneath. The bell-chamber has a two-light, round-headed opening in each face, with eared architraves and carved festoons above, looped and ribboned. This stage is finished with a cornice on shaped blocks, the stonework over being cut away at the angles to form a transition from the square tower to the octagonal lantern. The latter is lead-covered and of ogee form, with an oval lunette in each face. It is finished with a bold cornice supporting the octagonal base of the spire, each face of which has a round-headed opening. The spire itself is octagonal and lead-covered and has a scroll at each angle of the base.



It is finished with a ball and vane. The S. wall on either side of the tower is pierced by a window uniform with that in the ground-stage, and below each is a blocked doorway with eared architrave, frieze and pediment. The wall above is finished with a cornice and parapet with pineapple ornaments at the outer angles and large stone scrolls resting against the tower and extending up to about half the height of the bell-chamber stage.

Interior (Plate 122):—Each of the four walls of the main church is divided into three bays by pilasters of the Composite order, with half pilasters in each angle. In the south wall are three lofty

keyed arches of equal span opening into the tower and vestibules. The soffits are coffered with a plaster rose in each compartment. In the west wall are four windows all blocked but otherwise uniform with those in the N. wall. The Greek-cross arrangement of the church is formed by an inner square of four Composite columns on high, wainscoted octagonal bases and supporting an enriched entablature following the arms of the cross and returned along the outer walls to the angles of the building. Against the walls it rests on the pilasters before mentioned. The ceiling over the 'cross' is in the form of plaster barrel-vaults groined at the intersections with a modelled rose-enrichment. The ceilings of the angle-bays are flat and plain. The ground-stage of the tower has segmental-headed arches on the E. and W. opening to the two vestibules, and above them is a second pair of semi-circular arches communicating with the gallery. The southern angles of the ground-stage are rounded off internally, the eastern enclosing the turret-staircase.

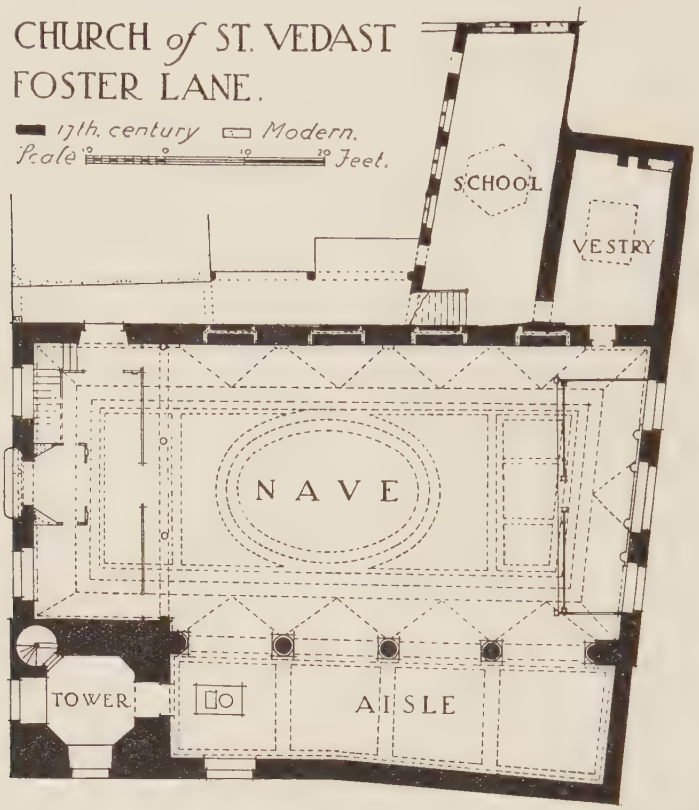
Fittings—The fittings, unless otherwise described, are of late 17th-century date. *Bells:* two; 1st by William Wightman, 1683; 2nd by John Hodson, 1672. *Brass:* On N. wall—of [Thomas Beri], 1586, small rectangular plate with figure of man in civil dress and rhyming inscription; formerly in the church of St. Mary Magdalene, Old Fish Street. *Bread-shelves* (Plate 45): In N. vestry—with carved festoons, cornice and brackets. *Candelabrum:* of brass, with three tiers of holders, probably late 17th- or early 18th-century. *Chair:* on N. of altar—double chair (Plate 5) with twisted legs and stretchers, scrolled front rail and carved back with twisted balusters and surmounted by crowned female busts and scrolled cresting with initials and date "T.S., T.P., Ch.wd. 1690." *Chests:* two; (1) of oak with incised panels in front, rail and styles with incised ornament, short legs, panelled top and sides, early 17th-century; (2) of iron, with narrow bars and flat rivet-heads, large padlock. *Communion Table* and *Rails.* Table: with four heavy twisted legs, moulded rails and modern top, space below, now enclosed by panelling. Rails: with panelled posts, twisted balusters and moulded rails. *Cupboard:* In lobby under tower—with panelled door. In N. vestry—two, with panelled fronts. *Doors* and *Door-cases:* In main S. doorway, of two leaves, each of three bolection-moulded panels. Under N. arch of tower, screen (Plate 7) with central projecting doorcase, with panelled doors, panelled responds, and moulded archivolt with cherub-head key-block, and surmounted by carved brackets, cornice and segmental pediment; between archivolt and pediment are cherubs holding crown, swags, festoons, etc.; the side bays of the screen with attached and fluted Ionic columns, flanking doorcase and panelled posts against responds of tower-arch, supporting entablature; the whole screen surrounded by a panelled attic, with panelled gallery-front above, now set back to line with the screen, but formerly projecting in front of it. The Vestry, E. of the tower, has a panelled screen dividing it from the church, with a central doorway flanked by festoons and fluted Corinthian pilasters, supporting entablatures and a segmental pediment; within this is an arched head, of elliptical form, with a tympanum carved with cherub-heads and carved cornucopiæ below the pediment; the doors are panelled and the screen is surmounted by a panelled attic and refixed gallery-front, as under the N. tower-arch; internally the doorway has a moulded architrave with cherub-head key-block and is flanked by Corinthian pilasters; above the door are two panels of scroll-work. The door to the lobby, W. of the tower, is of two panelled leaves, with modern glazing in the upper panels; the door-case or screen is similar to that last described but without the festoons at the sides and with a plain tympanum. The door, between the vestry and the tower, is panelled and has three carved and pierced frieze-panels, on the side towards the vestry. The door in the N. aisle is of two panelled leaves; the doorcase is similar to that under the N. arch of the tower, with some variations in detail. *Font* (Plate 10): of white marble, moulded and gadrooned octagonal bowl, with acanthus-decoration, fluted and carved baluster-stem and square plinth; the bowl is inscribed "1673. The gift of Tho. Morley Esqr. born in this parish" and the Greek palindrome *ΝΙΨΟΝ ΑΝΟΜΗΜΑ ΜΗ ΜΟΝΑΝ ΟΨΙΝ.* Oak cover of ogee form with enriched angles and mouldings and carved finial. Rail, surrounding font, with twisted balusters, panelled standards and moulded rails. *Gallery:* At W. end—panelled front with pedestal-divisions, moulded capping and cornice at base and flaming urns over end-pedestals; gallery supported on four panelled piers, probably not original; the staircase has twisted balusters, square newels, panelled soffit and moulded string. Front of former S. gallery, now set back in line with doors and panelling on S. side (*see Doors* and *Door-cases*). *Lectern:* made up of old woodwork, including carved and twisted balusters, carved panel, scrolls, etc. Litany-desk, made up of similar materials. *Panelling:* In church—on side walls and bases of columns, three panels high with moulded capping; at back of quire-stalls, bolection-moulded, with carved and pierced upper panels. In vestry, E. of tower—panelled dado, bolection-moulded, with carved and pierced upper panels, refixed. In vestry, N. of church—dado of refixed bolection-moulded panelling, and fireplace with carved surround and enriched modillioned cornice with two raised panels, with enriched mouldings, above (*see* also *Pulpit*). Wall-face

flanking organ-case panelled, also a long carved panel on wall over font. *Paving:* Within the communion-rails—of black and white marble squares. *Plate* (Plate 30): includes (*a*) the following pieces now on loan at the London Museum, cup (Plate 29) of 1559 set on a stem of 1507, probably that of a monstrance bequeathed to the church by Stephen Pekoc in 1535; the base is inscribed "Praye for the solls of Stewyn Pekoc and Marget hys wyff wyche gave thys in worssheppe of the Sacrement"; stem is hexagonal with two knops and ogee-terminals to the lobes of the base; cover-paten of 1575, dated 1576, with shield-of-arms and initials C.L. and I.R.; cup and cover-paten of 1610, given by Henry Sivedall, on paten a shield-of-arms and the initials H.S.; two flagons of 1620; two stand-patens of 1679 and an alms-dish of 1664, given by Edward Corbet; (*b*) the following pieces, belonging to the parish of St. Mary Magdalene, Old Fish Street, also on loan at the London Museum, flagon of 1630, with the date 1635, flagon of 1632 and a large stand-paten or dish of 1660; (*c*) the following pieces still at the church—cup of 1550 and cover-paten of 1563, small cup and cover-paten of 1710, also four brass candlesticks of Italian Renaissance work, and the lower part of the altar-cross, of similar work. *Pulpit:* of oak, hexagonal with carved angles and enriched cornice and lower rail, each face with an elliptical enriched panel with inlaid geometrical design, ogee stem, shortened post and moulded base, staircase, probably later, with twisted balusters; part of support of sounding-board, now in N. vestry, moulded panel with enriched scrolls at sides. *Reredos:* of three bays on panelled plinth, divided and flanked by fluted Corinthian pilasters supporting entablatures over the side-bays with enriched cornice and cherub-heads above pilasters; middle bay carried up higher, flanked above by carved pilasters and scrolls and finished with a segmental pediment; middle bay with two round-headed panels, containing the Decalogue, draped cartouche above under a round arch with cherub-heads in the spandrels; side bays with rectangular panels containing the Creed and Lord's Prayer and each with a carved panel at the top. *Royal Arms:* over middle arch on S. side, apparently original but with modern arms. *Seating:* panelled pews, cut down and altered; benches in various parts of the church, eight with moulded edges and turned or twisted legs. *Stalls:* similar to pews but with pierced carving in upper panels and refixed scrolls on reading-pews. *Tables:* In N. vestry—large table with inlaid top and twisted legs and small table with baluster-legs. In vestry, E. of tower—gate-legged table with turned legs. *Miscellanea:* In passage to N. vestry—three fragments of moulded stone, probably 15th-century; front of wooden chest, with conventional ornament and figure-subjects, 16th-century and foreign. On W. wall—under organ-gallery, long oak panel with carved scroll-work; in front of panel, white marble pelican 'in her piety'; on E. wall, two carved cartouches of wood. On walls above vestry and lobby, two tables of benefactions in carved frames.

Condition—Good.

(4) Parish Church of St. Vedast stands on the E. side of Foster Lane and is a Renaissance building consisting of a simple apartment (75½ ft. average by 39 ft.) with a S. aisle (13 ft. wide average), S.W. tower and N. vestry. The walls are probably of rubble and are rendered in cement except the W. front and tower which are faced with Portland stone; the roofs are covered with lead. The old church was destroyed by the Great Fire of 1666 and was rebuilt by Sir Christopher Wren in 1670–73, at a cost of £1,853 15*s.* 6*d.*

Architectural Description—The *E. Elevation* has three round-headed windows, the middle one larger and taller than the others and having the remains of mullions, removed late in the 19th century. The parapet has a horizontal centre-piece with frieze and cornice on either side of which the parapet is ramped down to pedestals at the angles. The *N. Elevation* is finished with a wooden cornice and has two ranges of windows; the lower range has four round-headed windows with moulded imposts, archivolts and plain keystones; the upper range has as many segmental-headed windows with moulded sills and architraves and plain keystones. In the passage, adjoining the westernmost bay of the wall, is a square-headed doorway. The *S. Elevation* is finished like the N. wall and has four clearstorey windows uniform with those in the N. wall. The S. wall of the S. aisle is finished with a plain parapet and has a single round-headed window in the westernmost bay. The *W. Front* is finished with a frieze, cornice and plain parapet, and has three windows, the middle one square-headed and with a moulded architrave, two mullions and a transom; the side windows are round-headed and have moulded architraves and cherub-head keystones; below the middle window is a doorway with moulded jambs and segmental head and a keystone carved with a cartouche and surmounted by cherub-heads. In the door-head is a carved relief of Religion and Charity. The *Tower* (Plate 2) is of three stages surmounted by a stone spire of three stages, the lowest stage of the tower is subdivided internally; the ground-stage of the tower has in the W. and S. walls a window uniform with the side windows of the W. front. The E. and N. walls have each, in the upper part, a round-headed recess, that on the E. containing a blocked opening to the church. Between this stage and the second



is a cornice continued from the W. wall of the church. The second stage has in the E., W. and S. walls a round window with architrave and keystone; in the N. wall is a segmental-headed opening to the roof. The third stage or bell-chamber has, in each face, a segmental-headed window, with moulded and eared architrave, plain mullion and keystone. The tower is finished with a Doric entablature. The spire is generally square on plan with concave faces and angles forming diagonal pilasters to the lowest stage and similar pilasters and convex faces to the middle stage. The first stage stands on a plinth pierced by an oval lunette in each face; the pilasters of this stage have capitals of Composite type supporting a continuous entablature, and each face has a square-headed window with an eared architrave and plain keystone. The second stage has plain pilasters at the angles and a plain square-headed opening in each face. The top stage consists of an obelisk with scrolled supports at the angles and finished with a ball and vane.

Interior—The N. wall of the church has in the easternmost bay a segmental-headed doorway; in the westernmost bay is a blocked window. Between the church and the S. aisle is an arcade of four round arches with moulded archivolts and cherub-head keystones; they rest on simple Doric columns with half columns as responds. The ground stage of the tower has in the E. wall a square-headed doorway with architrave and cornice.

The body of the church is covered by a plaster ceiling, flat in the middle and coved at the sides. The cove springs from an enriched cornice and is groined back over the clearstorey windows and main E. and W. windows, all of which interrupt the cornice. Between the cove and the flat ceiling is an enriched cornice within a wide band of acanthus-foliage; at the E. end of the ceiling are three rectangular panels, of which the middle panel has a cartouche with scrolls and branches; in the middle of the ceiling is a large oval panel with a wide border of flowers. The tympanum above the square-headed W. window is filled with foliage-enrichment. The ceiling of the S. aisle is divided into bays by panelled and enriched trabeations with a cornice on the walls and returned along the trabeations.

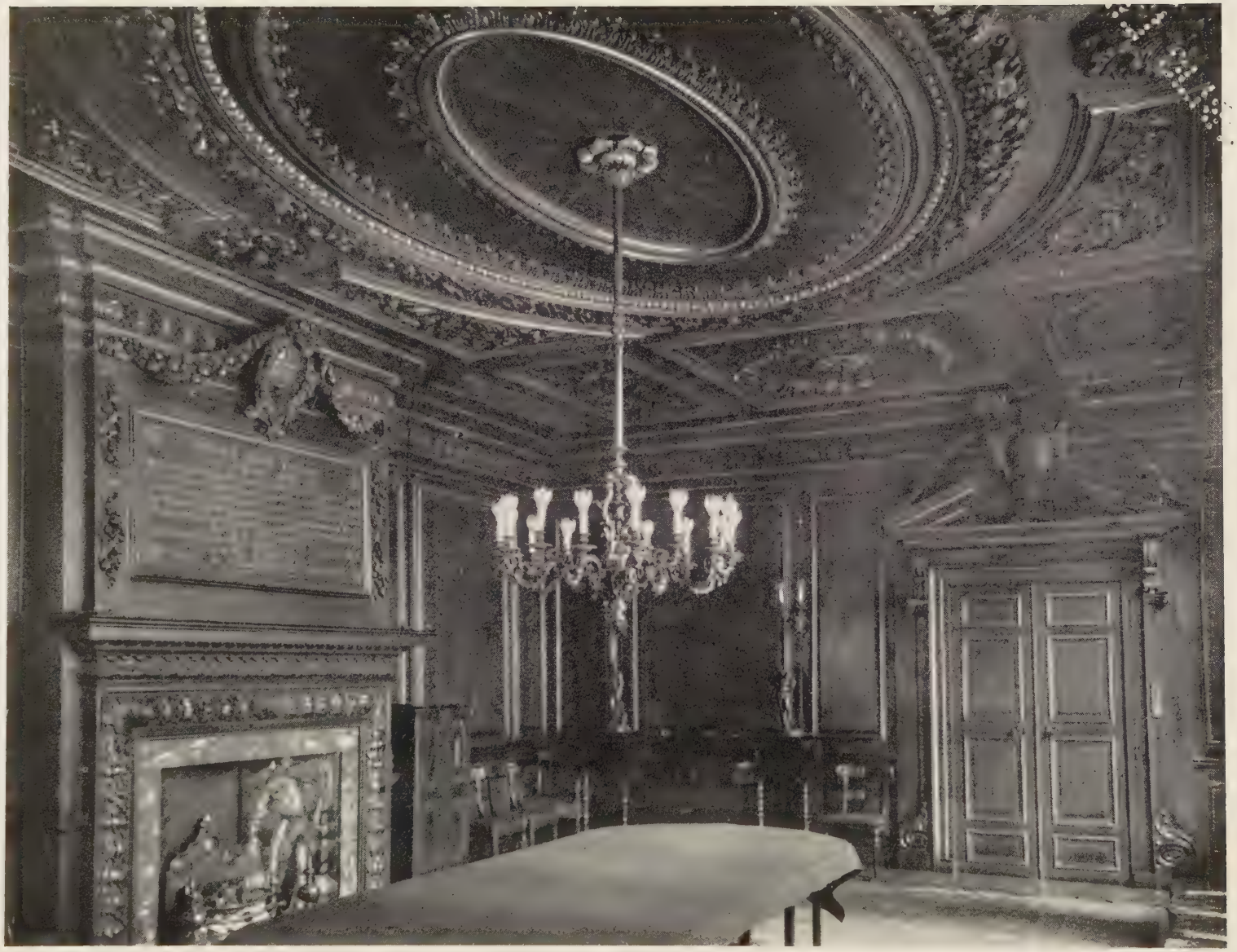
Fittings—All of late 17th-century date unless otherwise described. *Bells:* six and clock-bell; 1st, 3rd, and 4th by John Darbie, 1672; 2nd and 5th by same founder, 1671; clock-bell, now loose, given by Peter Pickering in 1706. *Brass:* In chancel—to Ann and Elizabeth, daughters of Thomas Hall, 1678 and 1680 respectively, inscription only. *Communion Tables and Rails:* Tables: (1) with carved top-rail, four carved angels as supports and ornamented with cherub-heads (Plate

DOWGATE : (3) SKINNERS' HALL.

W. side of Courtyard with doorway to Hall, *c.* 1670.

DOWGATE: (3) SKINNERS' HALL.
The Staircase, *c.* 1670.

DOWGATE: (3) SKINNERS' HALL.
Fireplace in the Cedar Room, 1670.



DOWGATE: (4) TALLOW-CHANDLERS' HALL.

The Reception Room, 1671 2.

43), re-made; (2) with carved edge, quadrant corners in front, two supports each with two carved scrolls, moulded rails and ball-feet, possibly from St. Matthew Friday Street. Rails: with turned and twisted balusters, panelled uprights and moulded rails. *Doors:* panelled and bolection-moulded doors to (*a*) Vestry doorway; (*b*) in middle of screen, of two leaves, and in sides of screen; (*c*) in N. doorway of vestibule, of two leaves; (*d*) in main W. doorway, of two leaves, with carved panels on E. face of head; (*e*) in outer N. doorway, of two leaves; (*f*) in E. doorway of tower, of two leaves; and (*g*) in three doorways to turret-staircase. *Gallery:* at W. end, resting on two Doric columns with half-columns against walls, front with moulded and enriched base, forming entablature, bolection-moulded panels and a cresting of pierced and carved panels; staircase with moulded rail and straight string, twisted balusters and square newel. *Monuments* and *Floor-slabs.* Monuments: on N. wall—(1) to Mary Wakefield, 1715, and to William Wakefield her father, 1663, marble tablet with segmental head, urn, side-pilasters, standing figures of cherubs and a cartouche-of-arms; (2) to William Hall, 1680, marble tablet in the form of a cartouche, with scroll-work, drapery, cherub-head and cartouche-of-arms. On S. wall—(3) to William Fuller, D.D., 1659, vicar of St. Giles, small marble tablet with scrolls, cornice, pediment and cartouche-of-arms. In S. aisle—on S. wall, (4) to Robert South, 1624, Elizabeth his wife, 1663, and Lewis, 1659, and Anne, 1649, their children, marble tablet with Composite side-columns, entablature and achievement-of-arms, scroll-work and shield below shelf; (5) to Sir John Johnson, 1698, alderman, large marble tablet (Plate 25) with Corinthian side-pilasters, drapery, entablature, segmental pediment, cherubs and a blank cartouche; (6) to Mary (Hacket) wife of John Davenport jun., 1672, marble tablet with Corinthian side-columns, entablature, broken pediment, two cherubs, achievement and two shields-of-arms; (7) to John Davenport, 1683, and Katherine (Miles) his wife, 1679, marble tablet with recessed pilasters at sides, entablature, broken pediment and achievement-of-arms; (8) to Sir Edward Clark, 1703, Lord Mayor, marble tablet with segmental head, drapery and cherub-heads, flanked by twisted Corinthian columns with entablature and segmental pediment, civic insignia on apron, monument removed from St. Matthew Friday Street. Floor-slabs: At E. end—(1) to . . . Ambrooke, late 17th-century, with cartouche-of-arms; (2) to Grace, wife of Joseph Yates, 1673; (3) to Frances (Pooley), wife of Joseph Beachcroft, 1711, Joseph, her husband, 17.. and Mary (Fuller), his second wife, 17.., with shield-of-arms; (4) to Jane Browne, 1711, and her children, William, 1683, John, 1707, John and Faith; in nave—at E. end—(5) to George Hill, 1693; (6) name obliterated, 1698–9, with defaced cartouche-of-arms; (7) to George Coles, 1683. In S. aisle—(8) to Mary Grant, 1707, and Thomas Grant, 17... *Panelling:* The walls of the church have panelled wainscot, in two heights, all round, finished with a moulded capping. The walls of the vestry have bolection-moulded panelling finished with an entablature; against the E. and W. walls are panelled lockers and in the S.E. corner is a panelled cupboard, the door of which is flanked by Doric pilasters with an entablature. The walls of the second stage of the tower are panelled, and across the window-openings are moulded rails with turned balusters. *Plate:* includes two flagons of 1639, the gift of John Banks, 1630; flagon of 1641, given by Edward Bradbarne, 1642; flagon of 1660, given in memory of Francis Manning; cup of Edwardian or early Elizabethan date, with cover-paten of 1707; cup and cover-paten of 1559; cup and cover-paten of 1630; cup and cover-paten of 1656, given by William Hall, 1657; paten of 1645, the gift of John Banks, 1630, with his arms; stand-paten of 1664; alms-dish of 1607; two alms-dishes of 1650, given by Anthony Tuckney, D.D., 1650; and a spoon given by Sir James Hallett, 1708; also four pewter alms-dishes, dated 1708. *Poor-boxes:* two at W. end, with carved supports of square baluster-form, moulded bases and square boxes. *Pulpit* (Plate 79): hexagonal with moulded and enriched base and capping, each face with enriched and inlaid panel surmounted by foliage and palms; at angles of pulpit, cherub-heads with pendant festoons; ogee-shaped soffit with enriched necking and panelled hexagonal stem; sounding-board carried on square panelled column with enriched cap and base, hexagonal board with slightly projecting angles and enriched cornice, inlaid soffit; stairs, probably later, with moulded rail, turned balusters and cut string. *Reredos* (Plate 162): of three main bays, divided and flanked by fluted Corinthian columns, standing on panelled pedestals and supporting a continuous entablature with a broken segmental pediment over the middle bay; middle bay with two enriched round-headed panels surmounted by a carved pelican 'in her piety,' palms and festoons; oblong panel below with two cherub-heads and festoons; side-bays each with rectangular panel surmounted by cornice, segmental pediment and foliage-festoons; oblong panel below with festoons of fruit and foliage; above main entablature, a panelled attic with enriched pilasters or pedestals above the columns and five tall vases; middle bay with enriched pediment and containing large round panel surrounded by carved cherubs with trumpets, palms, etc.; side-bays each with a rectangular panel enclosing a mitre; flanking reredos on each side, a large carved scroll. *Royal arms:* On N. wall—of William III, of carved wood on panel with

segmental pediment and panel below with modern inscription recording rebuilding of church. *Screens:* flanking sanctuary, two panelled screens with pierced and carved panels; at W. end of quire-stalls, at back of organist's seat and W. of organ, similar screens. Under W. gallery—partly panelled and partly glazed screen with three doorways and four fluted Corinthian pilasters, supporting entablature with enriched cornice and carved lower panels, forming backs to Churchwardens' pews. *Seating:* pews are the old material cut down and altered; churchwardens' pews against screen at W. end. *Stalls:* modern but incorporating old frieze with acanthus-enrichment. *Table:* In vestry—rectangular with flap extensions, turned legs and thick rails, 17th-century. *Miscellanea:* In chancel—two desks and Litany-desk, made up of old material with twisted legs and pierced carving. At W. end of S. aisle—semi-circular panel with irradiated dove and cherubs. In gallery and tower—six tables of benefactors, with eared architraves; also framed panel in tower with segmental pediment and containing details of rebuilding, from St. Matthew Friday Street. On W. wall of vestibule—two bread-shelves with enriched edges, panelled pilasters at sides and cornice over. In tower—panelling and pierced carving; in S. and W. windows of second stage, wooden balustrading.

Condition—Good.

Secular :—

(5) Wall, on the S. side of the detached graveyard of St. Anne Blackfriars, on the N. side of Ireland Yard, is of rag-stone rubble and appears to have formed part of the S. wall of a vaulted undercroft to the E. of the cloister of the Dominican Convent. The remainder of the undercroft was destroyed in 1900 and portions removed to the Dominican Church, Haverstock Hill (*see* London, Vol. II, p. 89).

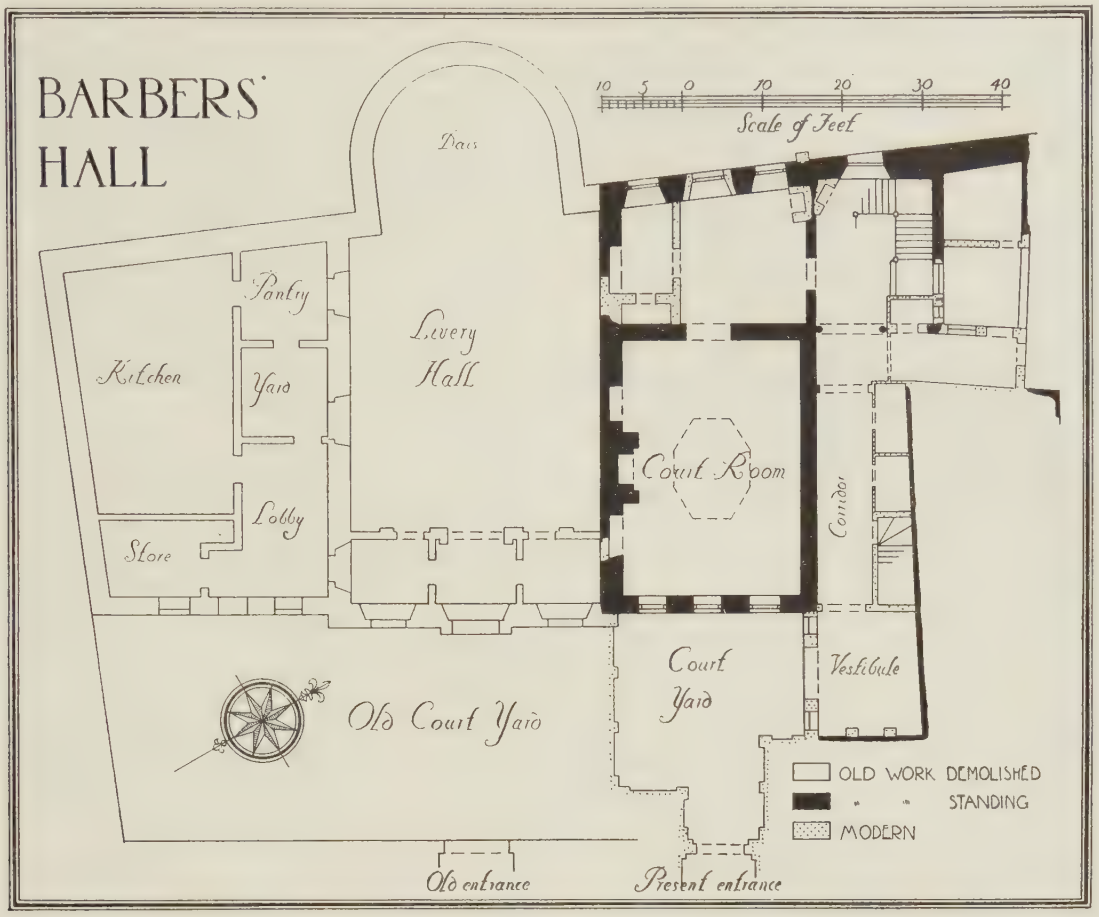
(6) The Times Offices. Mediæval walling, running E. and W. and composed of chalk, rag-stone, etc., was found in 1928 under the buildings to the N.W. of Printing House Square. They formed part of the outlying buildings of the Dominican Convent and portions of them will be preserved *in situ*.

(7) Apothecaries' Hall (Parish of St. Anne Blackfriars) stands on the E. of Water Lane and is of two storeys. The walls are built of brick, rendered in cement, and the roofs are covered with slates. The lower part of the N.E. angle of the building is mediæval work; in 1915 a two-light window, probably of the 15th century, was uncovered in the W. wall near the N. angle; in 1928 a return-wall, also mediæval, was found a little to the S. The E. and N. sides of the courtyard were built in 1670, the old building having been destroyed in the Great Fire; some brick vaults to the N. are also of this date. The remaining sides of the courtyard were built and the older buildings in part refaced in 1786. Other additions and alterations have been made in modern times. The Hall-block stands on the site of the W. cloister-range of the Blackfriars Priory, which became Lord Cobham's house at the dissolution.

The buildings are disposed round a central courtyard entered by a modern archway from Water Lane, in the middle of the W. side. The ancient buildings occupy the E. and N. sides, the *Hall* being on the E. with the *Court Room* to the N. of it. Both are on the first floor with various apartments of modern formation beneath them. The N. wing has a *Colonnade*, now enclosed, to the ground-floor with the *Library* above it. Adjoining it on the N. is the *Staircase* and a small *Pantry*. The E. Elevation of the courtyard was rendered in cement in 1786, when the window-frames were set back and a pediment added in the centre. A doorway at the S. end, approached by a staircase, is probably of this date; four square-headed windows at the first-floor level with as many round lights above them light the Hall.

The *N. Elevation* of the courtyard has a colonnade of the Doric order, at the ground-floor level. The wall above was refaced in 1786 and contains five square-headed windows, one lighting the corridor and four the Library. The *E. Elevation* of the Hall-block is largely in its original state, the walls faced with red brick and finished with a modern parapet. A modern addition, at the S. end, obscures part of the Hall, but to the N. of it two windows remain open, and S. of it is a window now blocked. Beneath the first window is an elliptical-headed archway with moulded architrave and imposts. Two large square-headed windows light the Court Room.

Interior :—The rooms on the ground-floor are much modernised and contain no features of interest. The *Staircase* has a square well, moulded handrail and turned and twisted balusters; the newels are square with moulded drops and half balusters against them. In the windows are five shields, in glass, of the arms of the City of London, the Company (dated 1671), John Lorymer and James Lowe Wheeler. The *Hall* (59 ft. by 28½ ft.) is six bays long. The 18th-century ceiling is finished against the walls with a late 17th-century wooden modillioned entablature. The walls are panelled to the height of the lower range of windows and have a panelled dado and an entablature carried round as a capping; at the S. end (Plate 48) is a shallow round-headed and panelled central recess flanked by fluted Corinthian columns supporting an enriched entablature and a broken pediment



on which is an elaborately carved cartouche of the Company's arms. There is no screen at the opposite end, but against the wall in the middle is a round-headed panel with an enriched architrave and with a modern gallery over and an elaborate carving of the royal Stuart arms. At the S. end is a marble bust (Plate 46) of Gideon de Laune, apothecary to Anne of Denmark, said to have been saved from the Great Fire. The *Court Room* (28½ ft. by 27 ft.) has a fireplace on the S. with a moulded architrave round the opening. In the middle of the head is a carved cartouche (formerly on the state barge) inscribed, "I . G . (for John Glover, Master) Altissimus . de . caelo . creavit . medicinam . 1691." The walls are panelled to the ceiling and finished with a cornice; on the N. wall is a modern central feature, behind the master's seat, with a modern pediment above it and a carving of the royal Stuart arms. A carved arms of the Company above the W. door was formerly on the state barge. The N. and W. doorways have moulded architraves and cornices. The *Library*, a long narrow apartment, has walls panelled to the ceiling. The *Pantry*, N. of the staircase, retains a small original window heavily barred. Under an 18th-century building to the N.E. of the main block is an extensive late 17th-century basement, vaulted in brick.

Condition—Good.

(8) Barbers' Hall (Parish of St. Olave Silver Street), between Nos. 32 and 33 Monkwell Street, stands on the W. side of that thoroughfare and is partly of one storey and partly of three. The walls are of brick with some stone dressings and the roofs are covered with lead and slate. The Hall, formerly the Court Room, was built from the designs of Inigo Jones in 1636, and this with the operating theatre, since destroyed, and possibly the great staircase survived the Great Fire of 1666. The rest was rebuilt shortly after, together with the old hall and kitchens formerly standing immediately to the S. In 1864 the old hall (except the N. wall) and the kitchens were pulled down and the main entrance transferred to the N. wing, which was then divided up by partitions and otherwise altered. Other modern alterations include the addition of a small wing to the N.

The present Hall has an unusually handsome plaster ceiling.

The buildings form an irregular L-shaped block with a small courtyard on the W. approached by a modern corridor from Monkwell Street. The southern portion or Hall-block is one storey high and contains the present *Hall* (formerly the Court Room) with a small block behind rising higher and containing the *Ante Room* and *Committee Room* above it. The N. block is three storeys high, with the *Great Staircase* at the W. end and a *Vestibule* and *Corridor* to the E. The first floor contains the present kitchen with living rooms above.

The *E. Elevation* of the Hall is of red brick and is finished with a wooden cornice having a low enriched wooden pediment, with scrolled ends, in the middle. In the wall are three windows, the middle one with a semi-circular head and the side ones square-headed; all have moulded stone architraves largely restored. The N. wall of the *Old Hall* remains, incorporated in a modern building; it is of two storeys divided by a band and the face is plastered. In the courtyard, further E., is a carved achievement of the company's arms and an iron fire-back with the same arms (Plate 17). The *S. Elevation* of the N. wing has been much altered and the eastern portion refaced; the walls are apparently of late 17th-century date, with brick bands between the storeys. The modern entrance near the E. end has a large timber hood (Plate 150) above it, formerly over the Monkwell Street entrance; it is supported on richly carved brackets and contains in the tympanum a carved achievement of the Company dated 1671; the lintel below is carved and has a grotesque mask in the centre. The *N. Elevation* of this wing is only exposed at the W. half and is rendered in cement; the plain window-openings are probably original. Above the back entrance in the modern N. wing is a late 17th-century square stone carved with the Company's achievement. The *W. Elevation* is cement-rendered and the openings are all modernised.

Interior:—In the *Vestibule* and *Corridor* are several fittings removed from the destroyed portions of the building; the doorway between the two is partly of late 17th-century date, with a carved mask between scrolls in the centre of the lintel; the modern fireplace against the E. wall has an architrave, panelled overmantel and cornice with acanthus-enrichment; set in the overmantel is the oak matrix, for casting the heraldic iron fire-backs of the Company. Against the N. wall of the vestibule is a table of benefactors, partly renewed, having the royal Stuart arms above and panelled and carved pilasters at the sides. The Corridor contains a doorway with a pediment over it, in the N. wall; a wooden archway towards the W. end, with a coffered soffit enriched with roses and carved pilasters at the sides and beyond it two Corinthian fluted columns of oak. All these fittings are late 17th-century. The pavement of black and white marble squares was given by Laurence Loe in 1646. The *Great Staircase* (Plate 165) is an irregular square with a well in the centre; it has enriched and plain moulded strings, turned balusters and square newels with balls and carved drops and half balusters against them, all probably of mid 17th-century date. The *Ante Room* has three old doorways, that on the S. not being in its original position; the doorway on the E., to the Hall, has on this side a carved mask between scrolls in the middle of the lintel, and the other two doorways have pediments over a pulvinated frieze of bay-leaves. In the modern windows are two medallions of 17th-century glass, one representing a naval action between the Dutch and Spanish, 1631, the other the arms of the Company, dated 1671. The *Hall* (Plate 164), formerly the Court Room (32 ft. by 22¼ ft.), was built in 1636, and has a flat ceiling richly ornamented, with a central oval opening surrounded by a deep curb of modelled plaster foliage and fruit and flowers, all within a rectangular panel with curved projections; the spandrels are enriched with foliage and flowers, the arms of the City and Company and skulls and crossbones; above it rises an 18th-century lantern. The doorway from the Ante Room has an architrave and pediment over, of late 17th-century date; the fireplace-opening on the S. has an architrave with egg and tongue enrichment and the panelled overmantel above is flanked by carved and panelled Corinthian pilasters. In the W. wall, on either side of the fireplace, are pairs of panelled doors now enclosing cupboards but formerly opening into the Hall. In the middle window at the E. end is a stained glass achievement of the Company given by Henry Barker in 1660. The walls are lined to the ceiling with bolection-moulded panelling. In the *Committee Room* the fireplace on the W. has an enriched architrave with a panelled overmantel surmounted by a carving of the Company's arms from the barge; the walls are panelled to the ceiling. The panelled double doors in the S. entrance from the Staircase are matched by similar doors in the N. wall now enclosing a cupboard. The floor over the corridor, now cut up into rooms and including the *Kitchen*, was probably once a long Gallery; it contains a large fireplace with a bolection-moulded panel above the mantel having a painted achievement of the Company and flanked by panelled pilasters; the walls are panelled with a cornice at the ceiling-level.

Condition—Good.

(9) Stationers' Hall (Parish of St. Martin Ludgate) stands on the W. of Stationers' Hall Court and on the S. of Amen Court, and is of one storey with a basement to the Hall-block, three

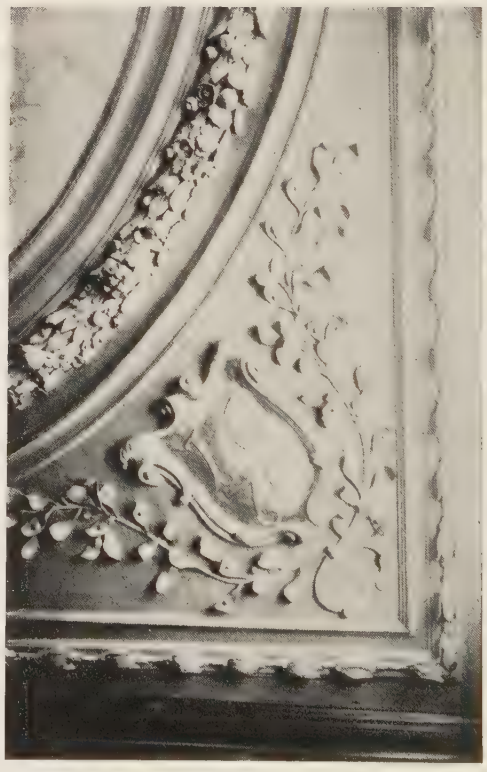
DOWGATE: (4) TALLOW-CHANDLERS' HALL.
The Court Room, 1671–72.

TOWER: (8) No. 33 MARK LANE, early 18th-century.
Doorway.

DOWGATE: (6) INNHOLDERS' HALL, 1670.
Doorway.

VINTRY: (6) Nos. 21–22A COLLEGE HILL.
Entrance Archways, late 17th-century.

DOWGATE: (7) Nos. 1 AND 2 LAURENCE POUNTNEY HILL.
Entrance doorways, 1703.



DOWGATE: (6) INNHOLDERS' HALL, 1670.
Court-room, with details of ceiling.

storeys to the Court-Room block and one to the storehouses. The walls of the hall have a chalk core to the lower parts and are of brick above; the other buildings are of brick with some Portland-stone dressings and the roofs are covered with tiles and slate. The core of the walls of the basement may perhaps be part of the house of Lord Abergavenny, acquired by the Company and reconstructed in 1611. It was burnt in the Great Fire of 1666 and rebuilt in or about 1670. In 1800 the E. side of the hall was refaced and the windows altered. More modern alterations include the building of the E. wing on the site of a late 17th-century structure and various alterations to the Court-Room block.

The buildings are disposed round a central courtyard having the *Hall* on the E. with various apartments in the basement under it; the Court-Room block on the N. with the *Court Room* on the first floor over a Loggia and having several apartments above it; and the *Storehouses* on the W. The courtyard was used, at any rate in part, as the churchyard of St. Martin Ludgate, which forms the S. side of the quadrangle. A modern wing projects to the E., from the N. end of the hall, and contains the *Stock Room*.

The *E. Elevation* of the Hall-block is entirely modern, but one old lead rainwater-head bearing the Company's arms has been retained. The *S. Elevation* has three blocked square-headed windows. The *W. Elevation* of the hall-block has been rendered in cement; it has a range of six original square-headed windows lighting the hall with oval lights above them, now blocked. There was a seventh window, at the N. end, now covered by the adjoining building. One original rainwater-head remains similar to that on the E. The basement has four original windows, all of two lights. Towards the N. end is a blocked doorway with a moulded hood. The *N. Elevation* of the hall-block is faced with red brick and contains a large round-headed window. At the S. end of the hall two original rainwater-heads remain. The *S. Elevation* of the Court-Room block has an arcade of four round-headed arches to the ground-floor, now blocked, resting on square piers with Portland-stone imposts and plinths, all much restored; above it are four square-headed windows lighting the Court Room which have been lengthened by cutting down the sills; the second-floor windows are original and have solid frames and leaded glazing. A small building, of the same date and set back considerably, is interposed between this and the hall-block. The *Storehouses*, forming the W. side of the courtyard, have a tiled roof hipped at the S. end and are entered by four doorways, two in the centre retaining their original panelled doors and all having an original two-light opening in the head. There are six windows, each of two lights with solid frames and transoms and leaded glazing.

Interior:—The *Hall* (83½ ft. by 33½ ft.) is seven bays long; the walls are panelled to half their height with a moulded cornice or capping. The screen (Plate 168) at the S. end is divided into three bays by fluted Corinthian columns supporting an enriched entablature over the side bays; the frieze is carved with the crest of the Company and swags; the cornice only is carried over the middle bay and supports a segmental pediment; the middle bay has a large round-headed doorway with carved spandrels and imposts and a carving of the Company's arms and supporters in the tympanum of the pediment and a carved achievement of William III, repainted in 1754, above it; two children holding fruit recline on the pediment. In the side bays are dressers of five shelves with oak-leaf frieze, segmental pediment and carved scrolls at the sides of each, the whole framed in a festoon of fruit and flowers. The gallery over the screen is approached by a small staircase behind it, with turned balusters and lined with panelling; the gallery has a panelled front forming an attic, with vases of flowers at each end and above the columns. Towards the N. end of the Hall are doorways in the E. and W. walls, leading to the Stock and Court Rooms, and both with enriched architraves; adjoining them, on the S. side, are dressers of four shelves, with carved cornice, broken pediment with scrolled ends enclosing a crest. Round the N. end are a series of enriched panels with carved panels above; there is a further series of carved panels below the N. window. The *Court Room* was entirely refitted in the 18th century. The *Stock Room* contains some late 17th-century enriched panelling, carved overdoors and a fireplace (Plate 8) with carved surround and mantelpiece refixed here; the overmantel has a carving of the Company's arms and festoons; there is also an iron fireback of *c.* 1700.

In 1912 the basement under the hall was leased as store-rooms and the arcade of the loggia built up, the rear wall removed and the space under the Court Room made into a kitchen.

Condition—Good.

(10) Saddlers' Hall (Parish of St. Vedast Foster Lane) stands on the N. of Cheapside and is a modern building, dating from 1822. It contains the following fittings from the old Hall: On the staircase—three shields-of-arms in glass of Charles II, the Company and the City of London. In the corridor—arms of Charles II, carved in wood. In the Court Room—embroidered funeral-pall, on the flaps eight shields of the Company's arms and the inscription, "In te Dñe. speravi nō cōfundar in eternū," *c.* 1520.

(11) Cutlers' Hall (Parish of Christ Church) stands on the W. side of Warwick Lane and is a modern building. It contains the following fittings from the old hall formerly standing in Cloak Lane: In the Hall—Royal arms (Stuart) small wood carving over master's chair, late 17th-century. In vestibule—arms of company in stone, late 17th-century; sculptured panel in oak with elephant and howdah, dated 1569. In corridor—twelve shields in glass of the arms of Thomas Powell 1674, Thomas Bradford 1677, Thomas Hooker 1677, Simon Weaver 1678, Harry Panton 1680, Edward Folkingham 1683, Thomas Penington 1684, John Willcocks 1695, Cap. Bi. Blaney, Robert Gryme, the city of London 1679, and the Cutlers' Company 1680.

(12) St. Paul's Chapter House stands on the N. side of St. Paul's Churchyard, opposite the nave of the cathedral. It is of three storeys with attics and cellars; the walls are of brick with Portland-stone dressings and the roofs are covered with lead. It was begun in 1712 from the designs of Sir Christopher Wren and completed two years later. Some internal alterations were made late in the 18th century and the attic-storey is modern. The building is now used for commercial purposes.

The building is of minor architectural interest, but the wrought-iron balustrade to the staircase is noteworthy.

Elevations—The building is symmetrically designed and has a stone plinth and rusticated pilasters at the angles supporting a stone cornice carried round above the second-floor windows. The windows generally have square heads in rubbed brick and brick aprons below the sills of those on the ground and first floors. The middle bay on the S. front projects slightly and has rusticated pilasters at the angles; at the extreme E. and W. ends are doorways with square heads, stone architraves, entablatures and segmental pediments resting on brackets. There are several original lead rainwater-heads and pipes, the former bearing the arms of the Deanery.

Interior—The entrance-hall is divided into two portions by a colonnade of two Doric columns. The walls have moulded panelling with dado-rail and cornice; the windows have architraves and panelled shutters. The fireplace, in the E. wall, has a moulded stone surround. The stone staircase, in the back part of the hall, has moulded nosings to the treads, carried round the ends and continued on the soffit; the wrought-iron balusters are the work of Thomas Robinson, smith; the newel at the bottom of the stairs is of moulded baluster-form with an open ring in the middle; the moulded hand-rail is of wood. The wrought-iron balustrade at the first-floor level has a panel with the arms of the Deanery. The staircase, above the first floor, is of wood, with twisted balusters, square newels and cut strings. To the E. of the hall, on the ground-floor, is a long room which was probably once divided into two apartments; the western half retains its original panelling, dado and cornice, but the eastern half was refitted later in the 18th century. The remaining rooms on the ground-floor have original panelling, dado-rails and cornices, and the N.E. room has a fireplace with a stone architrave and a plain panelled overmantel. The secondary staircase is of similar detail to the upper flights of the main staircase. On the first floor, the large room has been redecorated late in the 18th century. The remaining rooms have original panelling; the fireplaces have stone surrounds, except one which has an eared wooden architrave with leaf-ornament. On the second floor is some original panelling, doors and fireplaces of similar character to those already described.

Condition—Good.

(13) Canons' Houses, Nos. 1, 2 and 3, in the middle of Amen Court, form a single block, of two storeys in front with basements and attics and of three storeys at the back; the walls are of brick and the roofs are covered with tiles and slate. They were built in the 17th century, but a certain amount of alteration was made early in the 18th century, when two small projecting wings at the back were perhaps added. The *S. Front* is of red brick with lighter coloured dressings. There is a moulded string-course of rubbed brick between the storeys and the front is finished with a later parapet. The windows, generally, have square heads, but with two exceptions the windows in the basement have been raised; three windows on the ground-floor have early 18th-century sashes, but the remainder and the doors appear to be of late 18th-century date; beside the doorsteps are wrought-iron torch-extinguishers. The *N. Elevation* has been somewhat altered; there are brick bands between the storeys. The windows have cambered heads; some of the frames are solid and some have sashes; two doors to the basement are original. *Interior*—In No. 1 the staircase is original and has enriched moulded strings, turned balusters, enriched hand-rails and square newels with moulded caps; the back staircase is also original and has moulded strings, turned balusters and square newels with shaped tops. The same house has a number of original panelled or battened doors; the hall has some plain panelling and an eared surround to the fireplace, with two bolection-moulded panels above it. In the attic is a fireplace with a moulded surround, plain key-block and moulded shelf. No. 2 has been entirely refitted internally. No. 3 has a back-staircase similar to that in No. 1. The hall has some bolection-moulded panelling and a white

marble surround to the fireplace; the S.W. room has similar panelling. In the attics are some original panelled and battened doors, and one room has a moulded wooden surround to the fireplace.

The *Gates* to Amen Court have a pair of square brick piers with moulded stone cappings to the plinths and ball-terminals at the top; the wrought-iron overthrow is modern. On the lawn, N. of No. 1, is a modern sundial with a stone table resting on four balusters.

Condition—Good.

(14) HOUSES, Nos. 3 and 4, on the N. side of Amen Corner and adjoining (13) on the E., are of three storeys with cellars and attics. They were built late in the 17th century and remodelled in the 18th century and in modern times. The back elevation of both houses has brick bands between the storeys. Inside No. 4 the back room on the first floor retains parts of a modelled plaster ceiling with a wreath enclosing an *amorino* and flowers. There is some plain and bolection-moulded panelling in the house, and on the second floor a fireplace with an early 18th-century moulded surround of wood. The staircase is original and has moulded strings, turned balusters and square newels.

Condition—Fairly good.

(15) AMEN HOUSE, No. 12, on the W. side of Warwick Square, is of three storeys with cellars and attics; the walls are of brick. It was built late in the 17th century, but has been extensively altered in modern times and a wing added on the W. side. The E. front has a moulded brick band between the two lower storeys and a moulded cornice between the two upper storeys. The windows are symmetrically arranged; those of the two lower storeys, generally, have square heads, but the windows of the top storey are segmental-headed; the parapet is modern. Inside the building, the hall has original bolection-moulded panelling on the E. wall, with dado and cornice; opening on to the staircase is an archway with enriched imposts and archivolt and flanking pilasters; the key-block on the E. face is scrolled, that on the W. face has scrolled acanthus-ornament and there is scrolled foliage, etc., in the spandrels of the arch. The staircase is original and has straight moulded strings and hand-rails, twisted balusters and heavy square newels. On the half-landing is a modern archway incorporating spandrels similar to those of the archway below. The landing has a modelled plaster ceiling with a large moulded rib forming a square panel and two smaller panels each enclosing a wreath of bay-leaves; on the E. wall is some bolection-moulded panelling. The N.E. room on the first floor has a modelled plaster ceiling (Plate 211) with an oval central panel and wreath of flowers, bay-leaves, etc.; the remainder of the ceiling has shaped panels with wreaths and scrolled foliage and a rosette on the E. and W. sides of the main panel; flanking the fireplace are small enriched panels with sprays of bay-leaf. The walls are lined with bolection-moulded panelling, with dado and enriched cornice; the windows have moulded architraves and flanking the fireplace are panelled pilasters.

Condition—Good.

(16) HOUSES, Nos. 26 and 27, on the W. side of Ivy Lane, 20 yards N. of Paternoster Row, are of four storeys with attics and cellars; the walls are of brick. They were built late in the 17th century, but have been much altered. No. 26 has been refronted late in the 18th century. The E. front of No. 27 is plastered and has a moulded band at the second-floor level and a plain band at the third-floor level. The staircase of No. 26 is original above the first-floor level and has straight moulded strings and turned balusters.

Condition—Good.

(17) SHOPS, Nos. 123 to 126, on the N. side of Cheapside, at the W. corner of Wood Street, are of two storeys with cellars; the walls are of brick. The structure was built in 1687, but the S. front is entirely modern. The back faces the churchyard of St. Peter West Cheap, and is of red brick with a wooden cornice at the first-floor level and a brick cornice at the top. There are several small window-openings and near the middle of the wall is an ornamental stone tablet, inscribed "Erected at ye sole costs and charges of the Parish of St. Peter Cheape Ao. Dm. 1687, William Howard, Jeremiah Taverner, Church Wardens."

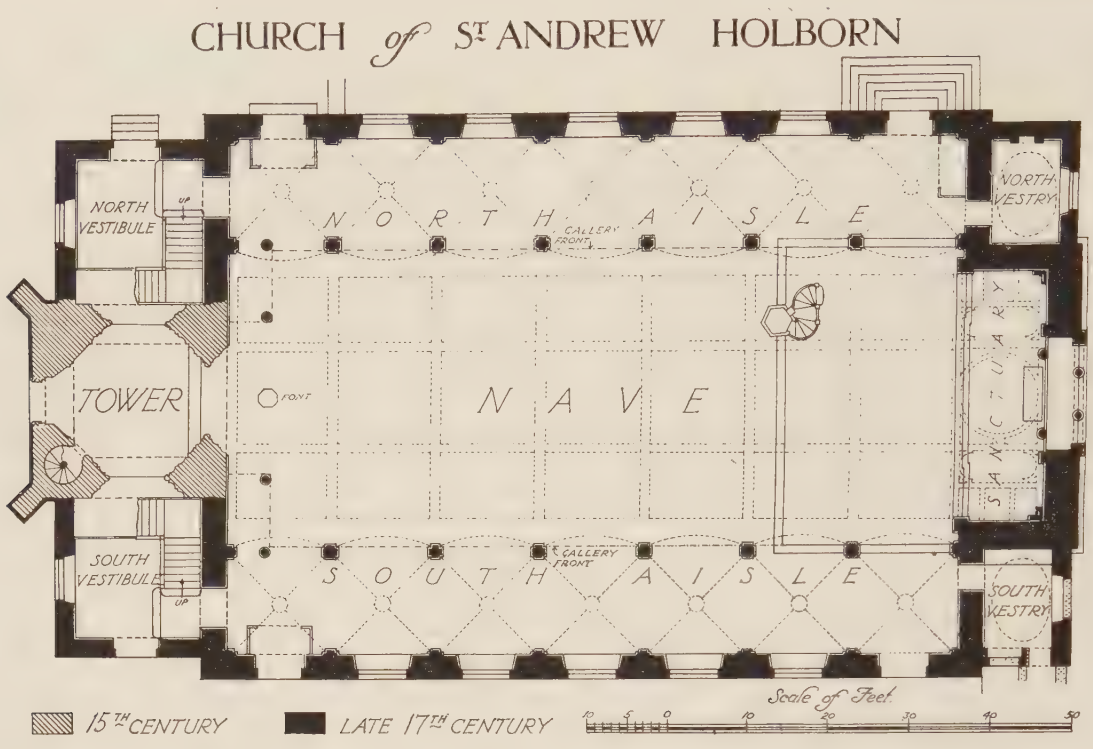
Condition—Good.

(18) HOUSE, No. 81, on the S. side of Carter Lane, immediately opposite the E. frontage-line of Broadway, is of three storeys with cellars and attics; the walls are of brick. It was built late in the 17th century, but has been much altered. The N. front is plastered and has a brick band at the second-floor level and a later parapet.

Condition—Good.

(19) SCULPTURED SIGN, on the E. wall of No. 9 Newgate Street, at the W. corner of Warwick Lane. The sign is at the first-floor level of the modern building and is a square panel having a figure in low relief of Guy Earl of Warwick, in mail armour, with a bascinet and holding a sword and a shield of Newburgh; above is the date 1668, at one side the initials G.C. and at the other a shield bearing *three voided lozenges on a bend*. It was restored in 1817.

(20) SCULPTURED SIGN, on the S. front of No. 78



on the N. side of Newgate Street. The sign is set at the first-floor level of the modern building and is a rectangular panel with two figures in relief, representing the giant porter and dwarf of Charles I. It is of late 17th-century date.

(21) Sculptured Sign, on the W. front of the building on the E. side of Panyer Alley. The stone is in the form of a tablet with carved scrolls at the sides and surmounted by a panel, with a round head, enclosing a seated figure in relief of a naked boy holding a panyer. The inscription is as follows—" When ye have sought the city round yet still th's is the highs't ground August the 27 1688."

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19. FARRINGDON WARD WITHOUT.

Farringdon Ward Without consists of the parishes of St. Bartholomew the Great, St. Bartholomew the Less, St. Bride and St. Dunstan in the West, parts of the parishes of St. Sepulchre and St. Andrew Holborn, the liberty of the Temple, the precincts of Whitefriars and Bridewell, Barnard's Inn, Serjeants' Inn (Fleet Street), and Furnival's Inn. The principal monuments are the churches of St. Bartholomew the Great, St. Bride and St. Andrew Holborn, the Temple Church, the Middle Temple Hall and Gatehouse, Barnard's Inn and the gatehouse of St. Bartholomew's Hospital.

Ecclesiastical :—

(1) Parish Church of St. Andrew Holborn stands on the S. side of Holborn Viaduct between Shoe Lane and St. Andrew Street. The church is built in the Renaissance style on a Gothic plan and has a West Tower; the walls are faced externally with Portland stone and the roofs are covered with lead. The church was rebuilt in the 15th century and escaped the Great Fire, but became so ruinous as to necessitate its rebuilding in 1686–7 by Sir Christopher Wren at a cost of about £9,000; the three lower storeys of the mediæval tower were retained, but were refaced externally with Portland stone in 1704 and the upper stage was at the same time added by Wren. The building was restored in 1851 and a a good deal altered internally in 1872.

Architectual Description—The church is rectangular (91 ft. by 64¼ ft.) with middle and side *Aisles*, a rectangular *Sanctuary* projecting further eastwards 10 ft. and flanked by *Vestries*, and a *West Tower* (14½ ft. square) flanked by two *Vestibules*.

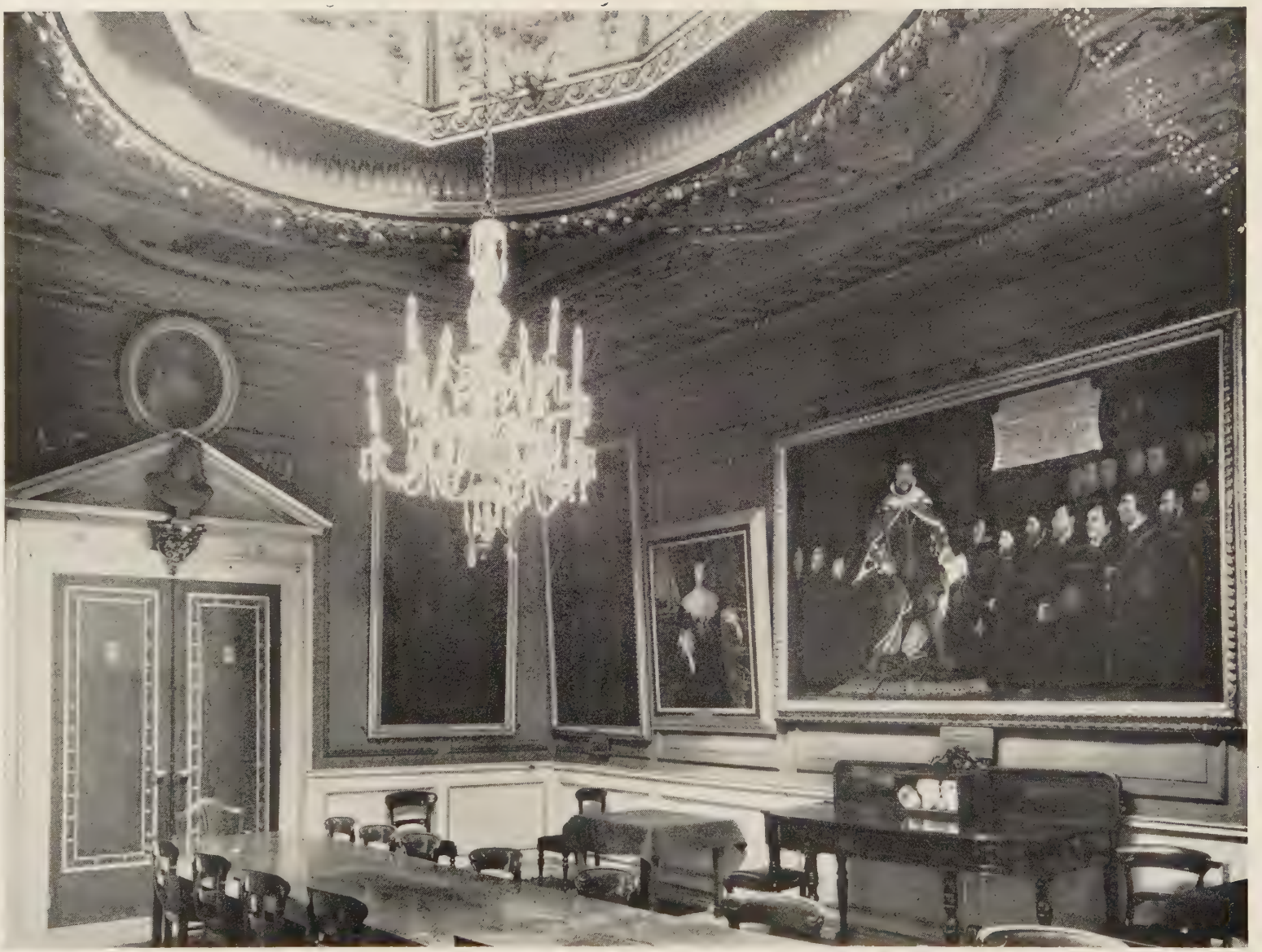
East Elevation. The E. end of the Sanctuary stands on a high plinth. The E. window has two tiers of three lights divided from each other by Corinthian columns with pilasters to the jambs. The lower tier are all square-headed with a cornice above them on which stand the columns and pilasters of the second tier; here the side-lights have an entablature above them stopped on either

FARRINGDON WITHIN: (2) CHURCH OF ST. AUGUSTINE, OLD CHANGE, 1680–87.
Interior, looking E. showing Reredos, etc.

FARRINGDON WITHIN: (4) CHURCH OF ST. VEDAST.
Reredos, late 17th-century.

VINTRY: (2) CHURCH OF ST. JAMES GARLICKHITHE, 1677–87.
Interior, looking E.

FARRINGDON WITHIN: (1) CHRIST CHURCH NEWGATE STREET, 1677–91.
Interior, looking W.



FARRINGDON WITHIN: (8) BARBERS' HALL, 1636 and later.
Court-room, now Hall.

side of the round-headed central light. Below the sills of this window runs a cornice and the wall is finished with a pediment having a round window in the tympanum and crowned with three stone vases. The cornice of this pediment is continued round and forms a finish to the side walls of the Sanctuary. The E. walls of the aisles have each a round-headed window with eared architrave and plain key, and are finished with a cornice supporting a parapet, with a scroll against the higher side walls of the Sanctuary. The vestries in the angle between the aisle and Sanctuary are of one storey on a high plinth with a segmental-headed window in the E. wall of each and a lead-covered domed roof over the northernmost; the window to the S. vestry is blocked and in the plinth below is a segmental-headed doorway to the crypt with a moulded architrave; the walls are finished with a cornice and parapet. *North Elevation.* The N. wall is in two stages seven bays long; the upper has as many round-headed windows with eared architraves and plain keys and plain plinths; the five middle bays of the lower stage have each a segmental-headed window with architrave and plain key; the first and last bay have each a square-headed doorway with eared architrave and a segmental pediment above resting on consoles; the two stages are divided by a moulded band and the wall is finished with a cornice and balustraded parapet. The vestibule is also in two stages finished with a cornice and divided by a band. In the upper stage is a round window with a moulded architrave and below it is a square-headed doorway with a moulded architrave, pulvinated frieze and a moulded cornice. The *South Elevation* is uniform with the N. Elevation, and in the S. wall of the S.E. vestry is a square-headed doorway. *West Elevation.* The walls of the Vestibules flanking the tower are uniform with their respective N. and S. walls, but instead of the doorway have each, in the lower stage, a segmental-headed window with moulded architrave and plain key.

The *Tower* stands in the middle of the W. front and is of two stages externally, finished with an entablature with shaped brackets to the frieze and surmounted by a balustraded parapet with pedestals at the angles supporting enriched pinnacles. At the W. angles of the lower stage are diagonal buttresses. Above the modern entrance-doorway is a 15th-century window with casement-moulded jambs and of three trefoiled lights with vertical tracery in a two-centred head. Higher up in each wall is a window with a two-centred head; the window in the E. wall is now only visible internally; that in the W. wall is fitted with two trefoiled lights and has a pierced spandrel; higher up in the E. and W. walls is a small circular light; on the W. wall is a raised 18th-century clock-face with a voluted pediment and on the S. wall a modern clock-face; these are set within earlier blocked windows of which there was one in each wall at this level, but only the splays and rear-arches are now visible. At the level of the bell-chamber is a moulded cornice. In each face of the bell-chamber is a two-light, segmental-headed louvred opening with Doric pilasters at the sides, the whole being enclosed under a semi-circular arch with moulded archivolt, imposts and a keystone carved with a lion's mask. In the tympanum between the head of the opening and the semi-circular arch is a carved cartouche with an oval opening in the middle.

Interior (Plate 166)—The E. window is finished inside in the same manner as the exterior, the lower cornice being carried along and returned round the Sanctuary walls, resting on Corinthian pilasters at the W. angles. Above and below it on the end and side walls of the Sanctuary are large panels with enriched borders. The middle is divided from the side aisles by arcades of seven bays of round arches groined into the ceiling and resting on Corinthian columns and half-columns as responds with a separate cornice to each; the columns stand on bases rising to the height of the gallery-front and consist of four engaged and panelled pilasters, back to back. Against the side walls of the aisles, below the galleries, are corresponding pilasters. The main ceiling is elliptical in form, the spandrels of the arcade being richly decorated with foliage-festoons, ribbands and cherub-heads and with a cartouche over the middle of each arch. The remainder of the ceiling has three panels to each bay with moulded borders with bay-leaf enrichment; the middle panel in alternate bays has a plaster rose. The ceiling over the Sanctuary is more richly decorated with foliage and has a circular glazed panel in the middle and smaller panels at the sides. The aisles above the galleries have plain groined vaults to each bay concentric with the arcade and have a plaster rose at each intersection; the vaults spring from moulded brackets on the outer walls. Below the galleries, the ceilings of the aisles are divided into bays by panelled beams and in each bay is a semi-dome to admit the head of each window in the lower range. The tower opens into the church by a lofty 15th-century arch in the E. wall; it is two-centred and of three hollow-chamfered orders with the outer orders continuous and the inner resting on circular shafts with moulded capitals, but the bases are hidden below the later pavement; in the N. and S. walls are similar but lower arches of the same date.

Fittings—All the fittings, unless otherwise stated, are of late 17th-century date. *Bells:* eight, all modern and a sanctus by Robert Mot, 1587. *Communion Rails:* with heavily moulded and enriched rail, moulded base, turned and twisted balusters and panelled and carved

standards. *Cupboard:* in N. aisle at E. end, formed from refixed doors and doorcase, originally in N.E. lobby (see Doors). *Desks:* two, one in the Sanctuary, the other used as litany-desk, both with moulded and enriched rails and twisted balusters, all of same detail as Communion Rails and with ball-feet below bottom rail. *Doors* and *Doorcases:* Main doors to entrances to N. and S. aisles and tower-vestibules each in two leaves, which are each of four raised and moulded panels externally and plain framed panels internally. To entrance to crypt, now blocked up, with segmental head and of five panels. Inner doors to entrance in side walls of N. and S. aisles, in doorcases, with side doors each in two leaves, not now used, each of two bolection-moulded panels and larger main doors each in two leaves, each of four bolection-moulded panels with moulded architraves and cornices with curved pediments above. Doorcase to easternmost entrance to N. aisle now used as cupboard (see *Cupboards*). To doorways to vestries, in E. walls of aisles, each of two bolection-moulded panels. To doorways between N. and S. aisles and tower-vestibules and between staircase-landings and galleries, each in two leaves, each of four bolection-moulded panels. *Font* (Plate 10): of white veined marble, octagonal, with scalloped bowl with four cherub-heads at angles and fluted baluster-shaped stem with moulded cap and base. *Font-cover:* of oak, varnished and gilded, octagonal, with ogee-shaped top with moulded and enriched rolls at angles, surmounted by a dove and inscribed " St. Andrew's Church 1686 " in modern letters. *Galleries:* over side aisles with front between each pier carried on entablature and with three bolection-moulded panels to each bay with modern piercings and moulded base and capping. *Glass.* In N. aisle—in E. window to gallery, large achievement (Plate 167) of the royal arms of Queen Anne (before the Union) under tent-like looped-up canopy with letters A and R above respective supporters; below achievement, representation of stone capital with oval panel in front with scroll-work and shield of the arms of Hodgson; on either side of panel, scroll inscribed " Ex dono Thomae Hodgson de Bramwill in agro Eboracen . Militis "; the whole rests on black and white chequer pavement in perspective with enriched border at sides. In S. aisle—in E. window of gallery, achievement-of-arms (Plate 167) of Thavie's Inn surrounded by scrollwork under tent-like canopy with ribband below shield inscribed " Pax et Concordia," the whole within border of scrolls; below shield, shaped panel surrounded by scrollwork and inscribed "John Thavie Esq. Ao Dni 1348 left a considerable Estate toward the support of this Fabrick for ever"; both windows early 18th-century. *Masons' Marks:* On responds of tower-arch, various masons' marks. *Monuments:* in Sanctuary—on N. wall, (1) to Susan, 1690, and Margaret daughters of Walter Bouchier, painted marble wall-tablet of cartouche form with cartouche-of-arms above, surmounted by a small vase and cherubs and swags at sides. On S. wall, (2) to Richard Dewe, 1687, large wall-tablet with twisted columns at sides supporting entablature and broken scrolled pediment surmounted by cherubs; below columns, console-brackets supported on cherub-heads; in pediment, achievement-of-arms. In tower—refixed on S. wall, (3) to David Knight, citizen and brewer, 1679, and Elizabeth, his daughter, white marble wall-tablet with cornice and broken scrolled pediment, side scrolls, coved shelf-moulding and shields above and below; (4) to Robert Barcroft, 1679, and Mary (Hollingsworth) his wife and afterward wife of Richard Husband, 1706, marble tablet with eared architrave with scrolls at sides, pulvinated frieze and moulded cornice with broken pediment and achievement-of-arms; refixed on E. wall above tower-arch, (5) to William Horsnell, principal of Thavie's Inn, 1655–6, oval tablet with bay-leaf wreath, palm-branches and swags; (6) probably to Robert Catterall, 1714, and Mary his wife, shaped marble tablet with scrolls, cherub-heads, winged skull and drapery; on N. wall, (7) to Dorothy (Reade) wife of Robert Gryme, 1681, Robert their son, 1684, with inscription-panel flanked by Ionic columns and scrolls surmounted by cornice and cartouche-of-arms with shield-of-arms below. *Organ:* built originally by Renatus Harris 1699, and designed for the Temple Church; reconstructed and perhaps entirely renewed in 1872. *Organ-case:* modern but supported on either side by two original fluted columns surmounted by return ends of entablature and front to gallery; parts of old case preserved in the Court-house (*see* Monument No. 15, p. 160). *Paintings:* on E. wall of sanctuary, on panels, with figures of St. Andrew, St. Paul, the Holy Family, etc., but subjects can no longer be distinguished. *Panelling:* round side walls of body of the church, high panelled dado; against W. wall, under gallery, partly bolection-moulded; panelled dado surrounding gallery; to N. vestry, walls lined with bolection-moulded panelling with moulded cornice and small carved scrolls on either side of frieze above doorway; to N. and S. walls of Sanctuary, in two heights with enriched dado-rail and enriched mouldings to upper panels continued round from reredos with entablature and panelled attic. *Plate:* includes a cup without date-letter but inscribed with the cross of St. Andrew between the letters " S.A." with the date " 1624 " above and " Holborne " below, a cover-paten of 1635 given the same year inscribed with similar device as cup and a large brass alms-dish with representation of Adam and Eve, in repoussé within a border of animals and foliage, probably Flemish, 17th-century. *Pulpit* (Plate 34): hexagonal, with

enriched and moulded cornice, carved frieze with console-brackets at the angles and moulded and carved base and raised inlaid panel on each face with outer mouldings deeply carved with foliage; below console-brackets at angles, winged cherub-heads with pendants of fruit and foliage below; stem modern and staircase 18th-century. *Rain-water-heads:* on N. and S. fronts, of lead inscribed "ST. A. H. 1686." *Reredos:* in three bays separated by narrowed bays and occupying whole of E. wall of Sanctuary with entablature and attic, continuing lines of gallery and its front, and carried on fluted Doric pilasters with columns flanking middle bay; entablature stopped over column of middle bay and cornice carried across to form curved pediment; between pilasters and also to middle bay, enriched dado-moulding with large panel above and small panel below; frieze and soffit of pediment carved, and, behind altar, modern fitting. *Seating:* in gallery, original pews of deal panelled; in tower, bench with incised inscription "T.H. Novr 22. 1696 T. Hopper." *Staircases:* two, in tower-vestibules, of oak, each with a moulded string and handrail, panelled dado, square newels and twisted balusters. *Pavement:* original remains in middle of nave, aisles, vestibules and tower, of black and white marble squares laid diagonally; black squares renewed in places by slates. *Miscellanea:* carved stone panel with representation of the Last Judgment, now built into the external face of the N. wall; said to have originally been over the gateway to the former workhouse burying-ground in Shoe Lane.

Condition—Good.

(2) Parish Church of St. Bartholomew the Great (formerly the church of an Augustinian Priory), on the E. side of West Smithfield and S. of Cloth Fair, is the eastern part of a large cruciform building. The mediæval portions are of rag-stone rubble with freestone dressings and the tower and some other portions are of red brick. The roofs are of lead and slate.

The Augustinian Priory was founded by Rahere in 1123, and to this period belong the *Presbytery* with the remains of the apse, the *Ambulatory* and presbytery-aisles and the remains of the E. and S. apsidal chapels. About the middle of the same century the presbytery was completed and the *Crossing*, *Transepts* with the lower part of the first bay of *Nave* and *Aisles* built. In the 13th century the nave was completed and about 1330 the E. apsidal chapel was pulled down and the *Lady Chapel* built with the *Crypt* under it. Shortly after the *Sacristy* was built on the S. of the presbytery and towards the close of the century the main apse was pulled down and the two central piers, supporting it, removed and a square E. end substituted. At the same time the clearstorey of the presbytery was rebuilt. About 1409 the *Cloister* was reconstructed and about the same time the central tower was rebuilt, the N. and S. tower arches altered and two strainer arches inserted to strengthen the former; the adjoining arch of the nave-arcade with the triforium arches on both sides of the nave were filled in for the same purpose. Late in the 14th century a chapel was built on the N. of the presbytery, the aisle-wall being pierced by three arches opening into it. Early in the 16th century a rectangular chapel was built out from the S.E. ambulatory by Prior Bolton, the 12th-century wall being removed for the purpose. The same builder inserted the oriel window in the S. triforium of the Presbytery and erected another building south of the chapel before mentioned. The Priory was dissolved in 1539 when the nave, except the E. bay, part of the S. aisle wall and the S.W. doorway, was demolished, the remaining portions being walled off and becoming the parish church. Later in the 16th century the N. triforium of the presbytery was turned into a school, the outer wall refaced or rebuilt and a small dwelling-house erected to the N.E. Probably during the same period most of the N. Transept was pulled down, the chapels round the presbytery-aisles and ambulatory were demolished and the arches opening to them were walled up; a window was also inserted in the N. aisle of the presbytery and another in the N. wall of the Lady Chapel. In 1628 the central tower was pulled down as being unsafe and the present *Tower* built over the E. bay of the S. nave-aisle. The Lady Chapel, Sacristy, Cloister and the other monastic buildings were secularised at the Dissolution and were much damaged and altered. In the 18th or early 19th century the S. transept, Sacristy, Cloister and Chapter House were demolished. During the 19th century the church has undergone two important restorations in 1863–66 and in 1885 and the succeeding years. In the course of the second, the square E. end was removed and the apse restored, the two transepts were also rebuilt, but not on the old plan. In 1896 the restored Lady Chapel was again added to the church; in 1905 three bays of the E. cloister and in 1928 five more bays were restored and re-opened.

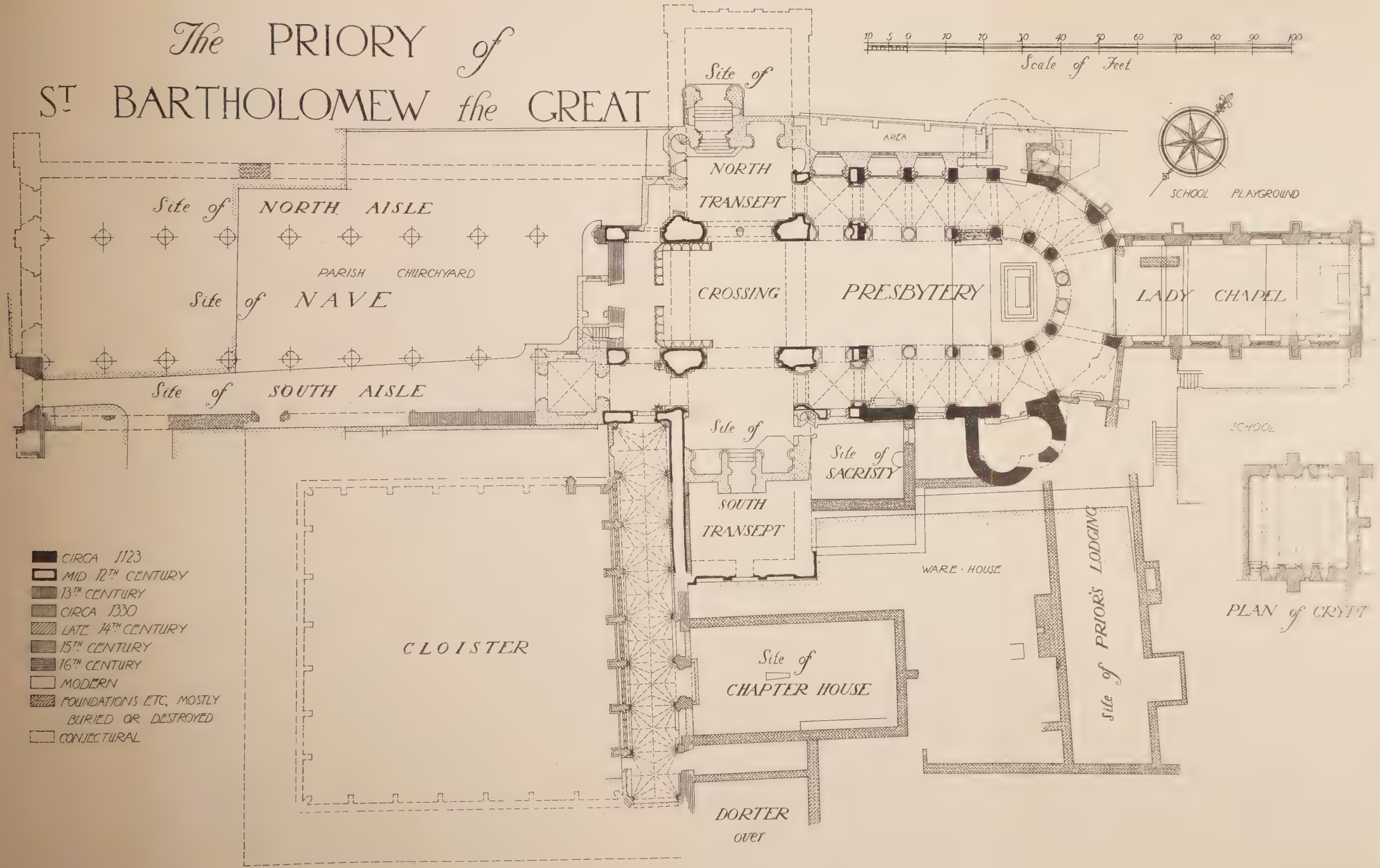
The church is a monument of unusual interest and though much mutilated and restored, it retains its Presbytery and Crossing, and much excellent 12th-century work. The plan of the whole structure has been recently recovered, and besides being an interesting example of the apsidal termination, it was amongst the largest Augustinian churches in the country. The planning of the 12th-century E. chapels now destroyed above ground is only paralleled in England at Norwich Cathedral. The oriel window in the Presbytery is an unusual feature, and amongst the fittings, the

mediæval peal of bells and the Founder's monument are noteworthy.

Architectural Description—The *Lady Chapel* (61½ ft. by 23½ ft.) projects centrally to the E. of the main apse and is of early 14th-century date, four bays long, divided externally by buttresses all partly original, but the fourth on the N. has been removed. The walls are largely refaced and stand on a plinth, which is mainly original. The E. end is largely modern with modern niches behind the altar. In the N. wall are five windows, the first four being all modern except for portions of the jambs and internal reveals which have attached shafts, with moulded capitals and bases carrying the rear-arches; the fifth window is a small rectangular late 16th-century opening. In the S. wall are four windows similar to the first four on the N. but entirely modern; below the fourth is a modern doorway. At the W. end of the chapel on the N. side is a rough rubble foundation, probably implying the former existence of an arch across the entrance.

The *Crypt* (25½ ft. by 23½ ft.) lies below the two E. bays of the Lady Chapel, with which it is conterminous. The E. wall has two modern windows and the N. wall one two-light and two single-light windows, the E. one modern, but the other two of the 14th century; the third window has been much cut away and altered. In the S. wall are three 14th-century windows deeply splayed and uniform with the second on the N.; to the W. of them is a doorway of which portions of the W. jamb are of the same date, the rest being modern. The crypt has a segmental barrel-vault in six bays all modern except for parts of the E. and W. wall-ribs; the ribs are chamfered on each edge and continued down the side walls as piers; below the springing they are of the 14th century and are stop-chamfered above chamfered plinths. These are at a different level on the two sides, those on the S. being raised on a rubble bench. Remains of the foundations of the first apsidal E. chapel have been found beneath the two W. bays of the Lady Chapel.

The *Eastern Arm* or *Presbytery* (central span 65 ft. by 27¾ ft.) is four bays long with an apse of seven bays (Plate 169). The apse-piers are cylindrical and support stilted round-headed arches; all the piers are of early 12th-century date except the central pair, which are modern; the arches are all modern except the two westernmost on each side, which have modern repair but are otherwise contemporary with the piers. They are of two orders, the inner plain and the outer, on the presbytery-side, moulded and enriched with billeting; the pier-capitals are scalloped, with moulded necking and square, moulded abaci, the bases are moulded and stand on square plinths; both capitals and bases are much restored. The apse-triforium is modern except for one 12th-century bay on the W., at each side. These two arches are similar to those below, but spring from square responds, with scalloped capitals and each encloses three semi-circular sub-arches of equal height and one plain order, resting on circular shafts with scalloped capitals and moulded bases; the tympanum over them is plain and the sub-arches are blocked by a wall at the back of the shafts. Cutting across this bay, about the middle of the E. sub-arch, are the remains of the late 14th-century square E. end; little but the start of this wall above the triforium-level remains, and on it stand the jamb-shafts, with moulded capitals and bases, of a moulded, four-centred arch spanning the church; this appears to have been either a wall-arch or the opening of a very large E. window, the sill of which was level with the spring of the triforium-arches; below it ran a string-course, of which the start remains on both sides of the church. The clearstorey, E. of this point, is entirely modern. Below the triforium runs a chamfered string-course and above it a moulded late 14th-century string-course, both being only original in the W. bays. The N. arcade of the presbytery has four semi-circular arches, of similar detail to those of the apse; the piers are much restored and cylindrical except the third, which is rectangular with a half-round attached shaft on the E. and W.; the respond attached to the N.E. tower-pier is similar. The triforium-arcade is similar to the westernmost bay in the apse, but the arches are semi-circular and enclose four sub-arches springing from carved and fluted capitals of varying design; in the E. arch these shafts and sub-arches are modern and the other bays have modern repair. The outer wall of the triforium has three 16th-century windows, the first of two lights, the others of three with square heads and oak frames with four-centred heads to the lights. Above the triforium, the outer wall is carried up, in brick, to form a second storey and attics, lit by similar windows and approached by a turret-staircase, all of the 16th century. The late 14th-century clearstorey is pierced by a pointed two-light window in each bay with moulded rear-arch and internal label with head-stops; the mullions and tracery are modern and the other work partly restored. The clearstorey-passage is carried along at the level of the sill, being entered by narrow, shouldered arches in the window-jambs. The face of the clearstorey-wall is continued straight up to the start of the former square E. end and does not follow the curve of the apse. The S. wall of the presbytery (Plate 172) is similar to the N. in regard to the main arcade and clearstorey and also the general character of the triforium. The E. triforium-bay is much restored and in the second the piers and sub-arches have been removed and an early 16th-century oriel window inserted, of



P 2056 4

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semi-octagonal form, projecting into the presbytery; the window has three transomed lights on the face and a single similar light in each return; the upper lights are trefoiled and the lower have four-centred heads; below the sill the face has three quatrefoil-panels, that in the middle sub-cusped and bearing the 'bolt in tun' rebus of Prior Bolton, and the other two, blank shields; the returns have each a blank shield in a trefoil-headed panel. The oriel rests on stone corbelling deeply moulded and is finished with a moulded and embattled cresting. A set-back between the third and fourth bays of the S. wall and extending up to the base of the clearstorey indicates a cessation in the building operations.

The *Ambulatory* of the apse (12 ft. wide) has the three eastern bays open to the Lady Chapel, the side walls of which are connected with the apse-wall by two two-centred 14th-century arches, of three chamfered orders with a moulded label, crossing the ambulatory and springing, on the E. side, from round attached shafts with moulded capitals and bases; the arches rise above the level of the ambulatory-vaults adjoining, which are finished with a vertical face under the arch-head. In the angles between the arches and the apse are the springers of a stone vault, apparently never completed. The three N. bays of the ambulatory are divided on the outer walls by flat responds, of two orders, with moulded bases and capitals and with cheveron-enrichment, from which springs a plain groined vault of rubble plastered on the soffit and having plain wide bands dividing the bays, all of early 12th-century date. In the second bay is a late 14th-century window with a two-centred head, modern mullions and tracery; in the third bay is a plain semi-circular arch of early 12th-century date with chamfered imposts and formerly opening into a side chapel; it is now filled in at the back with a reset 16th-century wooden doorway in the filling. The outer wall and the vault of the first two bays S of the Lady-Chapel arch were removed early in the 16th century and a small chapel built out square with the main walls of the E. arm. In the E. wall is a modern three-light window, and in the S. wall an early 16th-century doorway with a four-centred arch under a square head and having spandrels carved with foliage and the 'bolt in tun' rebus; the jambs are moulded and stop-chamfered. The third bay of the ambulatory on this side is similar to the corresponding bay on the N. with an archway in the outer wall, formerly opening to a side-chapel and now partly blocked.

The *N. Aisle* of the presbytery (12 ft. wide) is four bays long (Plate 170), the N. or outer wall being divided by 12th-century responds similar to those in the ambulatory and supporting a similar vault; the respond between the third and fourth bays is, however, of three orders, as is the respond opposite attached to the pier of the main arcade. In the E. bay of the N. wall is a mid 16th-century square-headed window of two lights with four-centred heads all in brick. In each of the other three bays is a two-centred and moulded late 14th-century arch (Plate 171) of two orders springing from shafted responds; they now open into recesses in the thickness of the wall, each with a modern window, but they formerly communicated with a chapel, of three bays, to the N. of the aisle.

The *S. Aisle* of the presbytery (12½ ft. wide) is uniform with the N. in regard to the 12th-century responds and vault. In the second bay of the S. wall is the four-centred rear-arch of a 15th-century window, now blocked; in the fourth bay is a 14th-century doorway, with a two-centred head, formerly opening to the Sacristy but now blocked on the outside and used as a cupboard. The 12th-century E. arm had originally three apsidal chapels grouped round the ambulatory, that on the E. has already been mentioned, and that on the N. is entirely destroyed, but portions of the outer walls of the southern one remain; it consisted of two intersecting apses, one to the E. and one to the S., and a considerable portion of the N. half of the E. apse remains standing some 3 ft. high and also parts of the S. and W. walls. To the S. of the early 16th-century chapel in the ambulatory are remains of a building, of similar date, beneath the present vestry; they consist of a brick wall parallel to the S. chapel-wall and containing a four-centred foundation-arch. The Sacristy formerly standing between the S. presbytery aisle and the S. transept is now destroyed, except for the start of the 14th-century E. wall.

The *Crossing* (24¾ ft. by 27¾ ft.) is of mid 12th-century date; the four piers formerly supporting the central tower are rectangular on plan, and the inner faces (towards the Quire) are flat, as the quire-stalls were formerly placed against them. The E. and W. arches are semi-circular and of two moulded orders, the inner having two half-round members on the soffit and over each arch is a cheveron-on-edge label; the E. arch springs from corbels in the form of a respond-head with four attached shafts, with scalloped capitals and conical terminations, all restored. The corbels of the W. arch, which are moulded, are 15th-century insertions. The N. arch has square responds, each with two attached half-round shafts and two other shafts in the angles at each side; the 12th-century capitals and the E. bases were replaced in the 15th century by the existing moulded capitals and bases; across the base of the archway are two strainer-arches (Plate 174), forming a screen, of the same date, of which the S. face is modern restoration, the N. is much decayed but original; the arches are four-centred

with continuous mouldings and a horizontal moulded coping above them. The responds (Plate 171) of the S. arch of the crossing are similar to the N. arch, but retain the scalloped 12th-century capitals and moulded bases. The N. and S. arches are uniform, pointed and slightly stilted, the detail being similar to the E. and W. arches. Immediately above the arch runs a string-course, enriched with cheveron-ornament, carried round the crossing and supporting the flat roof; below it, in each spandrel, is a round-headed recess or panel placed in the angle and forming four pairs, each with a common shaft having a scalloped capital and moulded base; the outer jambs and heads are enriched with lozenge-ornament; the remaining space in the spandrels is occupied by sunk quatrefoils filled with carved foliage.

The *N. Transept* (19¼ ft. by 27½ ft.) is almost entirely modern and occupies only the southern part of the space occupied by the mediæval structure. In the E. wall is a round-headed 12th-century arch opening to the presbytery-aisle and refaced on the W.; the S. respond is partly 15th-century work with moulded capital and base. To the N. of this arch is a modern recess, but attached to the S. jamb is a broken 13th-century base. In the W. wall, adjoining the crossing, is a modern arch with a half-round respond attached to the crossing-pier, the lower part of which is of 12th-century date.

The *S. Transept* (27 ft. by 27 ft.) is also largely a modern restoration extending two bays S. of the crossing, of which the northern is 12th-century work together with the lower part of the remainder of the W. wall. In the first bay of the E. wall is a round-headed arch of two plain orders with square responds, recessed on the S. side, scalloped capitals and moulded bases, opening into the S. presbytery-aisle; both orders on the W. are restored. The round triforium-arch, above it, is of two orders, the inner plain and the outer moulded; the responds are similar to those in the presbytery, but the three sub-arches are modern. Below the modern clearstorey is a 14th-century moulded string-course. The first bay of the W. wall has a round-headed arch of two plain orders opening into the S. nave-aisle; the responds have half-round attached shafts with scalloped capitals and moulded bases. The triforium-arch above it is of similar form and two orders, the outer moulded and the inner with lozenge-enrichment; the jambs have angle-shafts with scalloped capitals and moulded bases, and in the S. jamb is an elliptical-headed doorway to the triforium-passage. The N. jamb of the corresponding arch of the next bay remains, but the rest is modern. The core of the lower part of the rest of the W. wall is of the 12th century and is continued S. beyond the modern building, where it forms the boundary of a small churchyard. This churchyard marks the extent of the 12th-century S. transept, which extended four bays S. of the crossing. In 1912 the lower part of the S. wall was uncovered; it was divided externally by flat pilaster-buttresses, ashlar-faced and stained with fire, into three bays, with a doorway in the centre opening into the former slype.

The *Nave* (centre span originally 160½ ft. by 27¾ ft.) was originally ten bays long, but of this only the E. bay is included in the present church. In the N. wall is a 12th-century arch similar to the first pair E. of the crossing, but with no billet-ornament; it has a thin 16th-century filling pierced by a tall opening with a four-centred arch; this opening is now blocked and a low doorway inserted. The 12th-century triforium-arch of this bay is round-headed with billet-ornament and had side-shafts with carved and slightly foliated capitals; only one order of the arch is exposed, the other being concealed by 15th-century filling inserted to strengthen the tower and pierced by a doorway, with a four-centred head, at one side, opening to a blocked stairway. The clearstorey has a 13th-century window with a pointed head and rear-arch and a moulded label with head-stops; it has two uncusped lights with a plain circle in the head. The corresponding bay on the S. is similar, but here the main arch has not been blocked and the clearstorey window, a good example of plate-tracery, opens into the existing tower. Between the first and second bays the nave is built across by a solid wall, now entirely refaced. The lower part probably represents the monastic *pulpitum* and the upper must have been built immediately after the Dissolution. Below the N.W. buttress is the much weathered base of the E. respond of the second bay of the N. nave-arcade; it is of semi-octagonal form and stands on a sleeper-wall. The site of most of the nave is now a churchyard, but there are no other remains of the centre or north aisles.

The *S. Aisle* of the nave (12¼ ft. wide) is destroyed except for the E. bay, which is included in the present church. In the S. wall is the 12th-century E. processional-entrance from the cloister; it is round-headed and recessed, externally in two orders, with a chamfered label and one restored shaft to each jamb, with carved cap and moulded base; the rear-arch is also round. In the W. wall is a modern doorway from the modern W. porch which occupies the site of the second bay. In the E. angles of the first bay are groups of 13th-century vaulting-shafts, the northern consisting of three shafts and now standing free, and the southern of two shafts attached to the S. wall; they have moulded or foliated capitals. The lower part of the S. wall

of the second, third and fourth bays of this aisle remains standing, and against it are the much weathered bases of three 13th-century vaulting shafts. The whole length of this wall has been traced by excavation and in the seventh bay was the W. processional-entrance from the cloister. The W. wall with a 13th-century richly moulded doorway has a vaulting shaft in the inner S.W. angle and forms part of No. 57 West Smithfield.

The *Tower* built in 1628, after the destruction of the one over the crossing, is of four stages, supported by flat buttresses on the W. face and finished with a modern embattled parapet. It stands over the remaining bay of the S. nave-aisle which forms the first stage. In the E. and N. walls of the second stage are the blocked arches of the 12th-century triforium, and in the W. wall is a 17th-century round-headed window of three lights with rounded heads and pierced spandrels over the side lights. In the N. wall of the third stage is the 13th-century clearstorey-window, before described, and in the W. wall a 17th-century window, similar to the one below. The fourth stage or bell-chamber has a segmental-headed louvered opening in each face of three plain lights, with an internal wooden lintel. A doorway in the N. wall gives access to the main roof. On the tower roof stands a 17th-century square timber cupola with four-centred openings in each face and an ogee-shaped lead covering, capped with a ball and vane.

The *Cloister* (formerly about 108 ft. square) was originally nine bays long, but of these only the eight N. bays of the E. alley now remain, walled off and partly restored. Portions of the base of the E. wall (the W. wall of the S. transept) are 12th-century, and an arched recess in the first bay has the original chamfered plinth at the back. The base of the arcade-wall on the W. is largely early 15th-century, as are the piers between the modern windows. The range is covered with a modern ribbed vault with some old voussoirs and bosses introduced; it springs from vaulting-shafts against the outer and arcade-walls, all more or less restored; the wall-ribs also retain some of the original early 15th-century work; at the S. end of the alley, between the eighth and ninth bays, is a moulded transverse arch. In the E. wall are the three early 15th-century arches opening into the former Chapter House and now blocked; they have moulded jambs and two-centred arches; the side-arches are not symmetrical, the outer jamb of each arch being carried up vertically to cut the arc of the arch at about half its height. In the E. wall of the eighth bay is an early 13th-century doorway, partly covered by the early 15th-century work; it has a segmental head enclosed in a round arch of one moulded order with moulded imposts; in the tympanum are remains of a trefoil-headed panel. The site of the first bay of the N. range or alley of the cloister has recently been cleared, and remains of the first pier and buttress with the adjoining window-jambs have been uncovered.

Fittings—*Bells:* five, all by Thomas Bullisdon, *c.* 1510, the 1st inscribed "Sancte Bartholemew ora pro nobis," and the rest with similar inscriptions invoking St. Katherine, St. Anne, St. John the Baptist and St. Peter. *Brass-Indent:* In Cloister—broken slab with part of small figure and inscription. *Chest:* In S. ambulatory—plain, with ornamental lock-plates and moulded lid, 17th-century. *Coffin* and *Coffin-lids.* Coffin: In N. aisle of presbytery—broken stone coffin. Lids: Under sub-arch on N. side of crossing—tapering marble slab with moulded edge. In N. triforium—lower half of coped lid with base of cross, 13th-century. *Doors:* In doorway from cloister—of two leaves, nail-studded, with moulded panels, late 16th or early 17th-century. In doorway to S. vestry—with moulded panels and pedimental-shaped head, early 17th-century. *Font:* In S. transept—octagonal with moulded base and necking below the bowl, indent of small brass inscription on one face of bowl, 15th-century. *Monuments* and *Floor-slabs*—Monuments: In presbytery—under E. arch on N. side, next to apse, (1) to Rahere [died 1144], founder and first prior of St. Bartholomew; canopied monument (Plate 173) in four bays, the three western occupied by an altar-tomb with four cusped quatrefoils in square panels, on the front, each having a shield in the centre (probably restored) bearing the following arms—the City of London, the Priory, France and England quarterly and *gules a bend between two birds argent;* on the tomb a painted stone effigy (Plate 70) in a black Augustinian habit with hood thrown back, and head on cushion, on either side, level with the knees, a small kneeling figure of a canon similarly habited holding a book, that on the S. bearing the Latin of Isaiah ii. 3; front of slab inscribed in 'black-letter,' "Hic jacet Raherus Primus Canonicus et Primus Prior hujus Ecclesiae"; at the feet in the end wall, a half-angel issuing from clouds and holding a shield of the Priory arms *gules two leopards and in chief two crowns or;* back of monument closed in and pierced by three square-headed and traceried two-light openings; above the tomb, a stone canopy, supported on buttressed piers and having three cinquefoiled arches to the front, with pendants between and an ogee crocketed label over each, face of canopy above these, panelled and finished with a moulded cornice and pierced and finialed cresting; soffit with panelled vaulting in three bays; canopy-front continued in one blank bay to the E. of tomb; formerly extending two bays further and enclosing a doorway, but

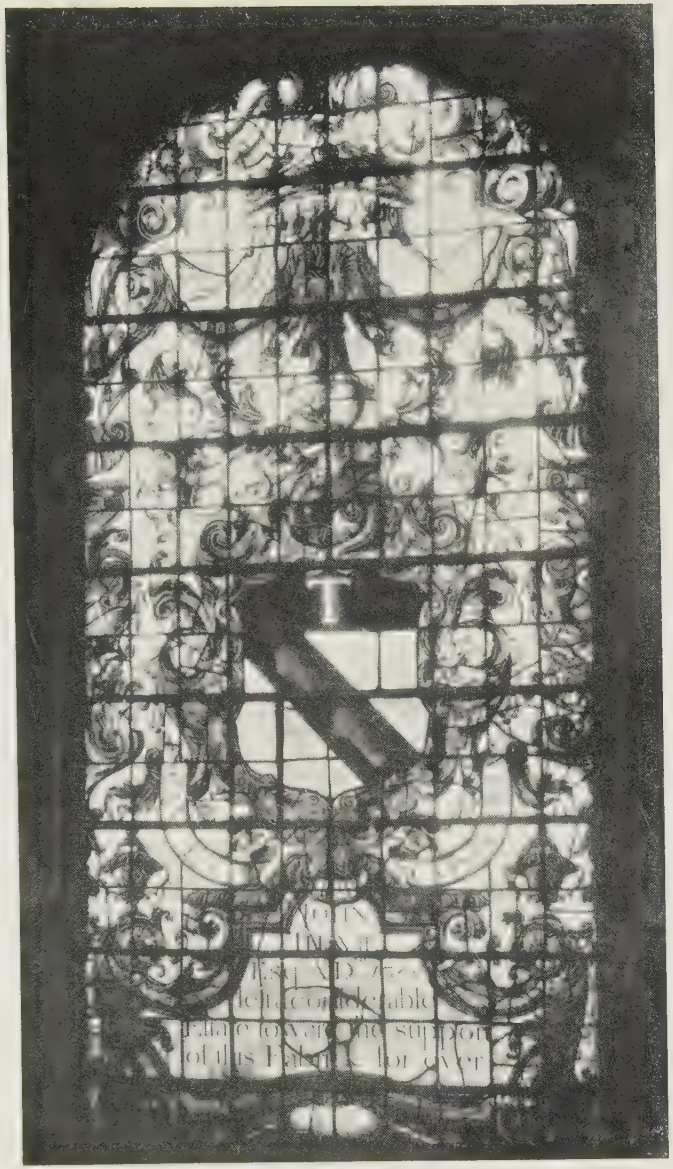
these now removed, late 15th or early 16th-century; on N. wall, (2) to Sir Robert Chamberlane, 1615, wall-monument (Plate 23) with kneeling figure of man in armour of the period under curtained canopy with curtains held back by two figures of angels; inscription-tablet, corbel and moulded shelf below, and, above, two obelisks and central panel, segmental on plan, with side pilasters, entablature, broken and curved pediment and cartouche-of-arms. On S. wall, (3) to John Kellond, 1685, elliptical marble tablet (Plate 26) with drapery, cherub-heads and, at head, cartouche-of-arms; (4) to Percival Smallpace, 1558, and Agnes his wife, 1588, two square recesses (Plate 24) with busts of man and woman with carved Ionic pilasters at sides and, below, inscription-tablet with two incised nude figures in base; at bottom of monument, second inscription-tablet and shaped apron with shield-of-arms; (5) to John Whiting, 1704, wall-tablet with scrolls, drapery, fruit, flowers and cherub-heads, and, at top, cartouche-of-arms. In S. aisle—(6) to Thomas Roycroft, 1677, marble tablet within moulded frame flanked by Ionic columns standing on bracketed shelf and supporting entablature with two scrolls above, in form of a broken pediment, with cartouche-of-arms within. In N. ambulatory—(7) to Francis Anthony, 1623, doctor in Physick, and John his son, 1655, also doctor in Physick, rectangular marble tablet incised with three columns supporting chaplet of roses, and having scroll-projections at sides and at foot and achievement-of-arms in scrolled cornice. On S. side, (8) to Anthony Lowe, 1641, marble tablet within sunk panelled frame, with scrolls at sides, shelf with apron of carved drapery, skull, etc. below, and, above, entablature with broken curved pediment containing cartouche-of-arms; (9) to Ellis Yonge, 1659, rectangular marble tablet with lower part segmental, surrounded by scroll-work with shield-of-arms in head. In N. aisle of presbytery—(10) to John Whiting, 1681, and Margaret his wife, 1680, wall-tablet flanked by elongated scrolls enriched with palm-branches, carved swags on apron and, above, two shields and an achievement-of-arms. In S. aisle, (11) to James Master, 1702, and his mother Ann (Oxenden), 1705, marble tablet with pilasters, segmental pediment and shield-of-arms, erected apparently after 1724; (12) to Sir Walter Mildmay, 1589, and Mary his wife, 1576, founder of Emmanuel College, Cambridge, Chancellor and Sub-Treasurer of the Exchequer, etc., large panelled altar-tomb of coloured marble with architectural composition above, consisting of inscription-panel against wall surrounded by eight shields-of-arms with ribband-ornament with flanking Corinthian columns brought forward on pedestals supporting entablature; above columns, two carved cartouches and, in square panel above entablature, achievement-of-arms; (13) to Captain John Millett, 1660, tablet flanked by panels carved in relief, with simple moulding and cartouche-of-arms above. In S. transept, (14) to Elizabeth (Orme), wife of Thomas Freshwater, 1617, and her parents Mary, 1616, and John Orme, 1618, wall-monument (Plate 23) with figure of woman in costume of the period kneeling at desk within round-arched recess, with brackets at sides, cornice and curved broken pediment above flanked by two cartouches and enclosing achievement-of-arms; below, modern inscription-panel with cherub-head in base; (15) to Henry Tulse, 1705, rectangular tablet, with side-brackets, carved apron below and cartouche and flowers above. In N. aisle of presbytery—(16) to Elizabeth, wife of Philip Scudamore, 1593, rectangular tablet with shaped projections at side and base and cornice with scrolls and shield-of-arms above. In S. aisle—at E. end, (17) of James Rivers, 1641, half-length figure of man in civil costume of the period holding book in hand, in elliptical recess, flanked by Ionic columns supporting cornice carried up in form of broken curved pediment with mouldings terminating in volutes; below recess, inscription-tablet and above cornice two shields and an achievement-of-arms; (18) of Edward Cooke, 1652, half-length figure of man holding book in hand, set within round-headed recess with plain pilasters at sides and moulded key-block to each; above, moulded cornice and scrolls set pediment-wise with cartouche-of-arms between and, below figure, moulded shelf on cherub-head corbels with tablet and shield-of-arms flanked by scrolls. In S. triforium—(19) to E.S.S., 1631, plain tablet. In churchyard, (20) to Judith Smith, 1698, tablet.

Floor-slabs: In presbytery—(1) to Richard Porter, 1669, and Barbara, his wife, 1714. In N. aisle of presbytery—(2) to Joseph Sturt, 1699. In S. aisle and ambulatory—(3) to Nicholaus Orme, 1628, Nicholas Gundry, 1675; (4) to Margaret, wife of . . . with shield-of-arms, late 17th-century; (5) to John H . . ., 1690. *Plate* (Plate 29): includes two inscribed cups with covers, both of 1689 and given by John Whiting and Antony Burgess in 1690, and a large inscribed paten of 1689. *Tiles:* now set in wall connecting S. wall of Lady Chapel and apse—slip-tiles with foliated and geometrical designs, 13th and 14th-century. *Miscellanea:* In triforium—numerous worked and moulded stones, including some carved 12th-century capitals; also some 17th-century carved cherub-heads in wood and a pair of carved brackets of the same date. In cloister—numerous worked, moulded and carved stones, including 13th-century kneeling figure of canon in low relief from arm of stone seat; part of incised slab with remains of figure, perhaps 15th-century; vault-boss carved with a pelican 'in her piety' and part of another carved with an Annunciation; two carved head-corbels,

BROAD STREET: (4) MERCHANT TAYLORS' HALL.
Great Staircase, late 17th-century.

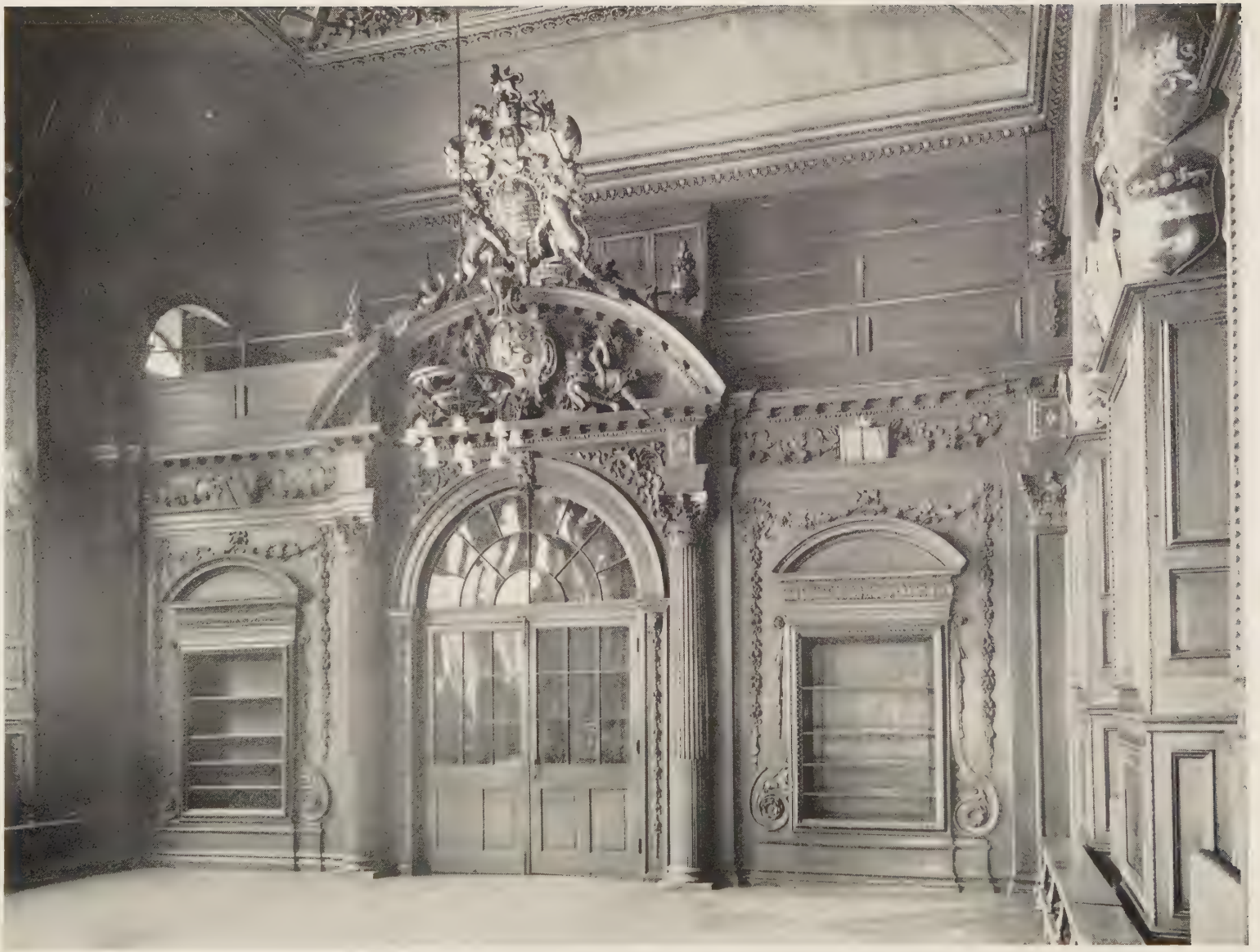
FARRINGDON WITHIN: (8) BARBERS' HALL.
Great Staircase, mid 17th-century.

FARRINGDON WITHOUT: (1) CHURCH OF ST. ANDREW HOLBORN, late 17th-century.
Interior, looking E.



FARRINGDON WITHOUT: (1) CHURCH OF ST. ANDREW HOLBORN.

Early 18th-century glass. Arms of Thavie's Inn and Queen Anne.



FARRINGDON WITHIN: (9) STATIONERS' HALL, 1670.
Screen in Hall.

early 15th-century, and a stone bowl, probably of a stoup.

Condition—Good.

(3) Parish Church of St. Bartholomew the Less stands within the Smithfield gate of St. Bartholomew's Hospital. The *Tower* and *Vestry* at the W. end date from the 15th century, but the rest of the church was rebuilt, with the possible exception of parts of the outer walls, in 1789 and again in 1823 and the whole restored in 1865. The tower is built of rubble-masonry partly faced with ashlar and rendered externally in modern Roman cement.

Architectural Description—The *South West Tower* (10¼ ft. square) is three stages high with an octagonal stair-turret at the S.W. angle, rising above the parapet. In the E. and N. walls are two-centred 15th-century arches, much restored, opening into the S. aisle and vestry respectively. The responds have moulded bases and capitals and a moulded band at half their height, carried round the tower-walls. In the S. wall is a blocked doorway with a two-centred head and above it another blocked doorway; in the S.W. angle is a doorway, with a two-centred head, opening into the stair-turret. A second doorway, above it, may have led into a ringing-gallery. The W. door and window are modern. The second stage has, in the E. wall, a doorway with a two-centred head and 17th-century architraves of wood. The bell-chamber has a pointed window in each face, all modern but representing 15th-century openings and having wood architraves. The plain parapet is also modern. The *Vestry* (21½ ft. N. to S. by 15 ft. E. to W.) adjoins the tower on the N. In the E. wall is a modern door to the church and in the W. wall is a four-light window, with a two-centred head, all completely restored.

Fittings—*Bells:* four in all, 2nd probably by John Langhorne, *c.* 1400, inscribed "Vincentius reboat vt cunta noxia tollat," 3rd by Robert Crouch, *c.* 1440, inscribed "Intonat de celis vox campana Michaelis." *Brass:* in Vestry, of William Markeby, 1439, and Alice his wife, small figures in civilian dress, and foot-inscription, all much defaced. *Door:* In tower-staircase—with heavy strap-hinges, 17th-century. *Monuments:* in nave—on N. wall, (1) to Anne, wife of Sir Thomas Bodley (founder of the Bodleian Library) [1611], black marble tablet flanked by Corinthian pilasters supporting an entablature and pediment, strapwork-apron below; (2) to William Hone and Joyce his wife, brown marble tablet with freestone border, late 16th-century. On S. wall, (3) to Robert Balthorpe, 1591, mural tablet with kneeling figure in round-arched recess flanked by Corinthian columns supporting entablature with circular shield-of-arms with ornamental border above; in vestry—against W. wall, (4) altar-tomb of *c.* 1500 with Purbeck-marble slab and panelled recessed canopy, with brattishing on cornice, modern tablet inserted at back. *Niches:* in N. wall of vestry, with cinquefoiled head, and containing an angel bearing a shield-of-arms: a sunk panel below enclosing a shield—Edward the Confessor impaling France and England quarterly, supported by two angels and surmounted by a crown: on each side the W. window in vestry, similar to that on N. wall, the southern with shield lost, the northern much defaced, all 15th-century. *Plate:* includes an inscribed cup dated 1639, two inscribed patens of 1678 given in 1679, two inscribed tankards of 1682, an inscribed cup and cover-paten of 1682, an inscribed dish of 1685, an inscribed cup and cover-paten of 1703 and four pewter dishes of 1648.

Condition—Good.

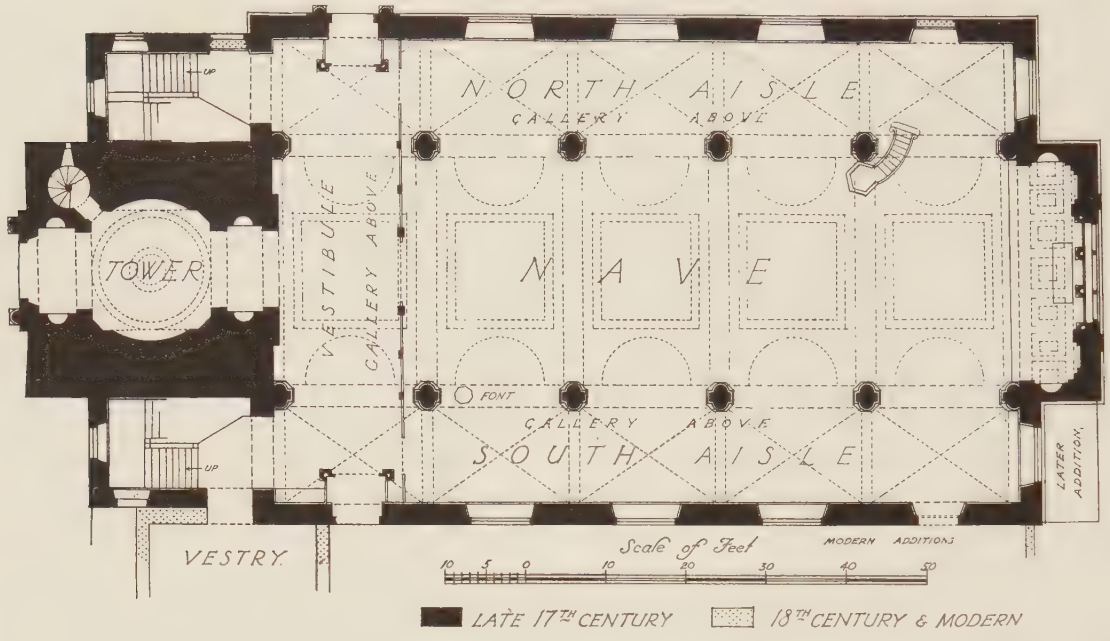
(4) Parish Church of St. Bride stands on the S. side of Bride's Passage on the W. side of Bride Lane. The church is built in the Renaissance style on a Gothic plan and has a West Tower; the walls are faced with Portland stone and the roofs are covered with slates and lead. The former church was destroyed in the Great Fire of 1666 and the present building was erected by Sir Christopher Wren in 1670–84 at the cost of £11,430 5*s.* 11*d.* It was "further adorned" in 1699, and modern work includes the additions of the Vestries at the E. end of the S. aisle and the S.W. of the same aisle.

Of the rebuilt city churches, St. Bride's ranks only second to St. Lawrence Jewry and Christ Church in cost; the interior of the building is generally considered one of Wren's most successful designs.

Architectural Description—The church is built on a symmetrical plan and has a central *Chancel* and *Nave* (97 ft. by 28¼ ft.) undivided structurally, *North* and *South Aisles* (11½ ft. wide), a *West Tower* (14¾ ft. square) with staircase-lobbies on either side and modern *Vestries;* the Sanctuary projects 6¾ ft. eastward beyond the E. walls of the aisles, and over both aisles and the W. end of the nave are galleries; a later screen has been inserted below the latter.

East Elevation. The sanctuary has a large round-headed E. window with moulded archivolt and side pilasters with moulded capitals and bases. Outside these a pair of panelled pilasters support carved scrolls on which rest small separate entablatures and a pediment over the window. The wall stands on a moulded plinth and is finished with rusticated angles and a moulded cornice and pediment, the latter containing a round window with a moulded architrave; above the pediment is a blocking course with central and side-pedestals. The cornice is returned along the sides of the sanctuary and continued in simpler section

CHURCH of S[t] BRIDE, FLEET STREET.



along the clearstorey-walls. The ends of the aisles have each a round-headed window with eared architrave, that on the S. being cut short by the modern vestry below. The side walls have moulded plinths, as to the sanctuary, rusticated angles and a cornice and plain parapet continued round the side aisles. *North Elevation.* The first and fifth bays of the aisle-wall have round windows with moulded architraves. Below that in the first bay is a square-headed blocked door with architrave, frieze and cornice with a pediment resting on carved consoles, and a projecting panel in the middle of the head. In the second, third and fourth bays are round-headed windows uniform with those at the E. end of the side aisles. Below the window in the fifth bay is a round-headed doorway with rusticated jambs and head and moulded imposts. Against the jambs are engaged Ionic columns supporting an entablature and pediment. The wall is finished as the E. end of the aisle. The staircase has a plain blocked square-headed doorway and a square-headed window with architrave and cornice over, and is finished like the aisle. The clearstorey has five oval windows with moulded architraves and is finished with a cornice and plain parapet. The *South Elevation* is uniform with the N., except that part of the W. end of the aisle and staircase are concealed by a modern vestry. The doorway in the fifth bay is round-headed, with a moulded architrave. *West Elevation.* The ends of the aisles have parapets curved upwards and finished with volutes against the clearstorey-walls. The W. ends of the staircases are similarly finished and have each a round window with a square-headed window below uniform with that in the N. vestibule wall.

The *West Tower* (Plate 1) occupies the centre of this front and projects beyond the staircases. It is three stages high, the second and third having two storeys, and is surmounted by a stone steeple.

The ground-stage has a square-headed doorway, in the W. wall, with rusticated jambs and head and a keystone elaborately carved with a cartouche inscribed " Domus Dei " surmounted by a cherub-head; each jamb has an engaged Ionic column supporting an entablature and segmental pediment; the W. angles of this stage are rusticated and above it is a cornice or string, level with the cornice of the W. door. The second stage is set back about a foot and has a modern clock-face in the N. wall, and in S. wall a round opening. In the W. wall is a round window with moulded architrave, and below it, and standing on a panelled base, is a square-headed window with architrave, frieze, cornice and pediment; these two windows are both within a round-headed recess, with concave reveals; this stage is finished with a modillioned cornice. The third stage or bell-chamber has a round-headed louvered opening in each face with a wooden frame of three transomed lights; the openings have moulded imposts, archivolts and panelled bases and are set in a square-headed recess; at each angle of this stage is a pseudo-Corinthian column and two similar pilasters supporting a continuous entablature with a seg-

mental pediment in the middle of each face; the pilasters stand on a high continuous base with cornice and plinth; the stage is pierced on the N. and S. by round windows; above the entablature is a panelled parapet with moulded capping and a high plinth; it is recessed at the corners and supports two vases at each angle.

The Steeple stands on a circular base and is five diminishing stages high; the first three stages are octagonal and similar in character with a round-headed, keyed opening in each face and pilasters at the angles supporting continuous entablatures; the pilasters are Doric in the two first stages, Ionic in the third and Corinthian in the fourth; the latter has a square-headed opening with a round one above in each face; the top stage is an octagonal panelled spire standing on a plinth, with a moulded capping, square openings on the alternate faces and small balls at the angles.

Interior (Plate 175). The E. wall of the Sanctuary is divided into two stages by an entablature stopping on either side of the E. window and supported on two Doric pilasters flanking the window and half-pilasters in the angles; the wall-space between has on either side a shallow round-headed recess with a rectangular panel above finished with a small cornice; the upper stage has a second range of pilasters immediately above those below; they support an enriched cornice on which stand enriched scrolls supporting an entablature and segmental pediment above the E. window; the side wall-spaces between the pilasters are filled on each side with a rectangular panel surmounted by a richly modelled swag; the E. window has a scrolled key and in the panelled spandrels are moulded cherub-heads; the pilasters and panels at the sides of the E. wall are repeated on the side walls of the sanctuary. W. of this projecting bay the *Chancel* and *Nave* are divided from the aisles on either side by an arcade of five semi-circular arches; the piers stand on octagonal plinths and consist of two engaged Doric columns with a small attached pilaster on the E. and W. sides below the gallery-front, and support separate entablatures from which spring the arches; these have moulded archivolts, cherub-head keyblocks and coffered soffits with a rose-enrichment in the middle of each compartment.

The *North Aisle* has in the W. wall, above the gallery, a semi-circular archway, opening into the upper part of the staircase-lobby, with moulded imposts and archivolt; above the arch is a round light with a moulded architrave.

The *South Aisle* has in the E. end of the S. wall an opening into a modern Vestry, and in the W. wall an archway uniform with that in the W. wall of the N. aisle. The staircase-lobby has in the S. wall a square-headed doorway now opening into the modern vestry.

The main ceiling is segmental in form springing from a cornice and groined back to the clearstorey-windows in each bay. The bays are divided by coffered bands, with rose-enrichments, springing from plaster brackets of cartouche-form with enriched moulding above; in the middle of each bay is a large square panel with enriched border. The ceiling of the sanctuary has seven ornate panels divided by bands of guilloche-enrichment and with enriched roses. The aisles have a plain groined plaster vault to each bay, divided by transverse arches which spring, against the outer walls, from cherub-head brackets each surmounted by a separate cornice.

The Tower has a round-headed arch on each face of the E. wall of the ground-stage and opening into the church, with moulded imposts carried round the interior of the stage. In the thickness of the wall between the arches is a barrel-vault with a double band of coffers with enriched soffits; below the imposts on the N. and S. sides are round-headed niches. The W. wall is similarly treated. The N. and S. walls have each a segmental recess, with a round head and a moulded archivolt. The stage has a domed roof, carried on pendentives and has a circular bell-way in the middle with an enriched border. In the E. wall of the first storey of the second stage is a round-headed opening set in an external recess with concave jambs, round head and pediment resting on brackets, and in the same wall of the second storey of this stage is a doorway to the roof. The bell-chamber is roofed with a conical dome of stone within the base of the steeple. The circular stairway is within the N.W. angle of the tower. A circular stairway is carried up the centre of the steeple, finishing at the fourth stage. This stage has a domed roof with a round aperture in the centre open to the interior of the spire.

Fittings—All fittings, unless otherwise described, are of late 17th-century date. *Bells:* twelve; 3rd and 4th and 7th to 12th all by Abraham Rudhall, 1710. *Chest:* in vestry, of iron with raised bands. *Doors* and *Doorcases*. Doors: To W. doorway of tower, in two leaves each of four panels, renewed externally. In N. doorway—of two leaves, each of four panels and hung on heavy strap-hinges. In doorway to tower-staircase—nail-studded and with four-centred head. Doorcases: To lobby doorways at W. ends of N. and S. aisles, each with flanking fluted and attached Composite columns supporting enriched entablature with architrave raised over door enclosing panel with carved scrolls on either side and semi-elliptical pediment above, flanked by two pine-apple ornaments; sides of lobbies panelled. *Font:* (Plate 9): of grey-veined white marble with moulded

and enriched octagonal bowl with circular underside, with, on S. face, large cartouche inscribed "Deo et Ecclesiae Ex Dono Henrici Hothersall Anno 1615" surmounted by painted shield-of-arms; stem of dark grey marble of circular baluster-form with moulded cap, bulbous shaft with leaves carved in low relief on lower part, and moulded foot. *Galleries:* in N. and S. aisles, front to each bay with moulded base and capping divided into three by panelled projections of pedestal-form and supported on entablatures between piers of main arcade; architrave of entablature raised under each panelled projection and cornice dropped under middle of each division in inverted segmental form; end divisions in each bay panelled and middle division with raised panel and carved oval wreath. Over W. end of nave, similar but in five divisions with clock in middle division with capping carried round head. *Monuments:* On S. wall, (1) to Anne (Berners), wife of Charles Blount, 1686–7, marble cartouche surrounded by scrolls on background of drapery and surmounted by cherub-head. On W. wall, (2) to James Molins, 1686–7, physician to Kings Charles II and James II, plain marble tablet recessed at angles, with drapery and palm-branches below and surmounted by cornice with shield-of-arms and cherub-heads; (3) to Jasper Nedham, 1679, marble cartouche with scrollwork on background of drapery, cherub-head supporting cartouche-of-arms surmounted by crest. On S. wall of S. staircase, (4) to Thomasine, wife of Henry Dove, D.D., vicar, 1678, small painted stone tablet in moulded frame flanked by two narrow pilasters with acanthus-leaves substituted for capitals and supporting scrolled brackets and segmental pediment enclosing shield-of-arms. In returning wall on E. side of path approaching N. door from Fleet Street, (5) to N. Holden, 1657, stone entrance to vault with achievement-of-arms. *Organ and organ-case:* in W. gallery, with lower part panelled and surmounted by enriched entablature, with pierced carved frieze, and cornice projected in middle and at ends of original case with carved cherub-head corbels under latter and carved acanthus-leaf corbel under former, each supporting circular 'tower' of pipes; 'towers' with enriched entablatures with pierced carving below and surmounted by ogee-shaped cupolas terminating in mitres to side and crown to middle towers; connecting panels of pipes each in two heights with pierced carving to lower panels and heads in form of segmental pediment carried at sides on scrolled brackets and broken in middle by central 'tower'; above pediment, seated on either side of central tower, large carved figure of angel holding trumpet; organ attributed to Renatus Harris but with modern additions and action; original sides of case partly extended along front with modern pipes above. *Panelling:* to wall of aisles, in three heights with raised panels and enriched capping. *Paving:* In Sacrarium—of black and white marble squares set diagonally. In ground-stage of tower, under W. gallery, and in staircase-lobbies—similar paving with simple star-shaped design in centre. *Plate:* includes an inscribed cup and cover-paten of 1630, an inscribed cup dated 1629 but without date-letter and with a similarly inscribed cover-paten with later date-letter, cup and cover-paten of 1682 inscribed as having been given in 1590, a cup and cover-paten of 1672 inscribed and dated 1671, a similarly inscribed bread-dish and cover (Plate 33) and a flagon all of the same date, a flagon of 1675 inscribed and dated 1676, a dish of 1675 inscribed and dated 1676, a large inscribed dish dated 1678 but without date-letter, a spoon of 1683, two spoons of 1701, a churchwarden's staff with copper pear-shaped knob of 1691, and five inscribed and dated pewter plates, two of 1699 and three of 1705; also a large inscribed mace (Plate 33), dated 1703, but without date-letter, with head embossed with cherubs, terminating in acanthus-leaves, alternating with a crowned rose, thistle, fleur-de-lis and harp, the whole surmounted by a crown, on top of head, royal Stuart arms, inscribed stem with enriched knop and end. *Poor-boxes:* two, at W. end of church, of brass, each with three key-holes, ornamental hinges and surrounds to slots, inscribed "The gift of Mr. Sergeant Turner," *c.* 1678. *Pulpit:* of oak, hexagonal, with square panel on each side with enriched border with cherub-heads at top and bottom, enriched capping and band at base carved with oak and laurel-leaves with festoons beneath; lower part of ogee-section terminating in carved pendant and supported on plain beam projecting from piers of N. arcade. *Reredos:* below and same width as E. window, divided into three bays by two engaged and fluted Corinthian columns with similar half-columns at either side supporting enriched entablature, recessed between columns, the whole much altered and with panels with modern decorations now filling bays. *Seating:* in body of church, and against sides and E. ends of aisles—pews, of oak with panelled backs and two panelled and bolection-moulded doors. Churchwardens' pew at W. end of nave—similar but with higher back and with pierced frieze-panels on fronts and sides. *Staircases:* to galleries, in lobbies N. and S. of tower—of oak, with moulded strings and hand-rails, square newels and twisted balusters.

Condition—Good.

(5) Parish Church of St. Dunstan stands on the N. side of Fleet Street. It was rebuilt in 1829–33 partly on the site of the original church, but contains from the former building the following:—

Fittings—*Brass* and *Indent.* Brass: In N.W. bay—on wall, of Henry Dacres, 1530, alderman, and Elizabeth his wife, two kneeling figures with

FARRINGDON WITHOUT: (2) CHURCH OF ST. BARTHOLOMEW THE GREAT.
Presbytery, looking E., 12th-century and later.

FARRINGDON WITHOUT: (2) CHURCH OF ST. BARTHOLOMEW THE GREAT.
N. aisle of Presbytery, looking W., 12th-century.

N. aisle of Presbytery, 12th and late 14th-century.

W. respond of S. arch of Crossing, mid 12th-century.

FARRINGDON WITHOUT: (2) CHURCH OF ST. BARTHOLOMEW THE GREAT.

FARRINGDON WITHOUT: (2) CHURCH OF ST. BARTHOLOMEW THE GREAT.

S. side of Presbytery, 12th-century with early 16th-century oriel window.

scrolls and foot-inscription. Indent: *see* monument (21). *Monuments.* In N.E. bay—(1) to Albrecht Otto Faber, 1684, marble wall-monument with inscription-tablet of convex-section within moulded frame and flanked by Corinthian columns resting on scrolled brackets and supporting entablature and broken curved pediment finishing in volutes; below tablet, cartouche-of-arms and within pediment pedestal and vase with laurel-branches at sides; (2) to Anthony Low, 1685, white marble wall-tablet with black marble inscription-panel supported on moulded shelf with carved cherub-head corbel, flanked by fluted scroll-brackets and surmounted by moulded cornice; (3) to Mary (Blagge), wife of Adam Colclough, elliptical stone panel within moulded border with corbel below and cartouche-of-arms above; (4) to Margaret [Windsor], widow of John Talbot, 1620, mural tablet with black marble slab incised with kneeling figure in gilt lines, within architectural frame with cherub-head in base, broken pediment above and shield and lozenge-of-arms at sides; (5) on modern bracket, alabaster kneeling figure (Plate 21) of man in civil costume of the late 16th century. In E. bay—(6) to Damaris (Worthington) wife of Nathanial Turner, 1703, cartouche (Plate 26) with flowers and foliage, skull in base and cartouche-of-arms at head; (7) to Alexander Layton, 1679, swordsman, marble wall-tablet, with raised oval panel between two fencing-foils, erected 1681. In S. bay—(8) to Giles Campion, 1697, small wall-tablet of concave-section; (9) to Sir William Carew [1618], plain wall-tablet in modern frame. In S.W. bay, (10) to Gerard Legh, 1563, marble wall-monument with inscription in moulded frame, caryatid figures standing on shaped trusses and supporting entablature; southern figure represents Mercury; on trusses below figures and on frieze above, four shields-of-arms and, above cornice, achievement-of-arms; (11) of William Morecroft, 1657, black and white marble wall-monument with bust in circular recess, curtained at sides and flanked by attached Ionic pilasters surmounted by entablature, the whole resting on shaped and moulded base with large raised inscription-panel in middle; below, skull and scroll-work between two moulded trusses; (12) to Edward Marshall, 1675, master-mason of England, Ann his wife and Joshua his son, 1675, marble wall-monument with inscription-panel surmounted by eared architrave with curved head enclosing shaped panel with carved cherub-head below; panel flanked by Corinthian columns, resting on scroll-corbels with cherub-heads below and supporting entablature with broken scrolled pediment surmounted on either side by a reclining cherub; below monument, carved cartouche with cherub-head below and scroll-brackets at sides and, within pediment, cartouche-of-arms; (13) to William Atkinson, 1673, marble wall-tablet in form of cartouche overlaid with drapery with shield-of-arms above surmounted by flaming vase. In W. bay, (14) to Elizabeth, wife of George Moore, 1668, wall-monument with black marble panel within eared architrave terminating in scrolls and with segmental head enclosing projecting tablet with cherub-head below; panel flanked by Corinthian columns and standing on carved corbels and supporting entablature with broken curved pediment over central panel enclosing lozenge-of-arms and surmounted by carved swags; (15) of Cuthbert Fetherstone, 1615, with bust of bearded man wearing ruff and costume of the period, within circular recess (Plate 21) surrounded by strapwork and with painted stone panel below within strapwork frame; (16) to Sir Richard Hutton, 1638, wall-monument by Nicholas Stone with inscription-tablet surmounted by moulded architrave, recessed at top angles and surmounted by cornice with broken scrolled pediment; tablet flanked by Ionic columns resting on shaped corbels with carved swags between them and cherub-heads below. In N.W. bay, (17) to Robert Houghton, 1623, plain stone tablet with moulded frame having coupled ears at the angles and scrolls at sides and below; (18) of Elizabeth (Gilbert) wife of Roger North, 1612, with kneeling figure of woman (Plate 21) in costume of the period at prayer-desk within semi-circular arched recess flanked by Corinthian columns of reddish marble supporting architrave and frieze and plain slab in place of missing cornice; behind columns, panelled and carved pilasters and, below, carved head-corbels with carved panel between them of two sons and daughter kneeling at prayer-desk; below, inscription-panel surrounded with strapwork and strapwork-ornament at sides of monument; (19) to Henry Jones, 1695, and Hannah (Jolly) his wife, 1708, wall-monument with panel of convex-section within moulded frame on scalloped base with moulded voluting below terminating in cherub-head; above panel, moulded cornice supported by scroll-brackets at sides and surmounted by broken scrolled pediment enclosing achievement-of-arms; on either side of panel, an infant mourner; (20) to Thomas Valence, 1601, square wall-tablet of black marble with elaborate marble frame carved with strapwork, scrolls, fruit and flowers and emblems including hour-glass, skull and shield-of-arms above. In vaults under church, (21) to John Cave, 1601, with indents of kneeling figure and shield-of-arms; (22) to Henry Axe (? Asce), 1699, stone tablet. In churchyard on N. side of Breams Buildings, (23) to Samewell, second son of Edward Marshall and Anne his wife, 1631, Anne their daughter and Nicholas their third son, 1635, head-stone. *Plate:* includes a cup of 1599 with cover-paten of 1598, an inscribed cup and cover-paten of 1623, an inscribed cup and cover-paten of 1634, a paten of 1599, two inscribed patens of 1671, two spoons of 1675 and 1679 respectively, and a mace of 1680. *Seating:*

incorporated in backs of modern stalls, twenty-four small and one large panel of pierced carving. *Miscellanea:* in niche over S. doorway, freestone statue (Plate 66) of Queen Elizabeth, wearing cloak, farthingale and crown and holding in right hand a sceptre and in left an orb, modern date 1586 on base, from W. front of Ludgate. Niche semi-circular with round head with continuous moulded architrave and flanked by two Doric pilasters supporting entablatures and broken curved pediment with mouldings terminating in volutes; below pilasters, moulded corbels with mouldings continued from semi-hexagonal projection below statue; above niche and within pediment carved cartouche and ribband; niche apparently original and also from Ludgate, probably of date of restoration after the Great Fire of 1666.

Condition—Rebuilt.

(6) Parish Church of St. Sepulchre (Plate 176) stands on the N. side of Newgate Street between Giltspur Street and Snow Hill. The walls of the aisles and tower are of ragstone rubble; the E. end and S. aisle have been refaced with Portland stone and the walls of the chapel adjoining the N. aisle are rendered in cement; the modern dressings of the tower are of Portland stone; the external facing of the S. porch appears to be of Bath stone and the original internal dressings of the porch are of Reigate stone; the roofs are covered with slates and lead. The church was entirely rebuilt about the middle of the 15th century, when the S. chapel and S. porch were erected by Sir John Popham; at the same time or shortly after St. Stephen's Chapel was built outside the N. aisle of the nave. In the Great Fire of 1666 the church was burnt out, but the outer walls of the main building and the tower and porch were not destroyed. The church was restored in 1670–77 at the cost of £4,993 4*s*. by Sir Christopher Wren, who rebuilt the present arcades, repaired the outer walls and rebuilt the parapets and buttresses. In the 18th century the N.E. vestry and adjoining Watch House were built and the Gothic windows in the outer walls of the church were replaced by windows of Renaissance design. The church was restored several times during the 19th century, when the roof was renewed, the upper parts of the tower and S. porch were rebuilt, new buttresses and parapets built and Gothic tracery placed in the aisle windows. The present ceiling was constructed in 1837.

Architectural Description—The *Chancel* is without structural division from the nave (the two together measuring 128 ft. by 23 ft.) and formerly embraced the three eastern bays; it is now of two bays only. The Renaissance E. window is round-headed and of three lights, the centre one arched and the sides with a transom across at the spring of the arch. It is of late 17th-century date and above it externally is a cornice. Across the E. wall internally runs a deeply projecting wood cornice with modillions, continued along the side walls and the W. end. The arcades of late 17th-century date have round arches, with enriched architraves and panelled soffits and resting on Doric columns on high octagonal pedestals.

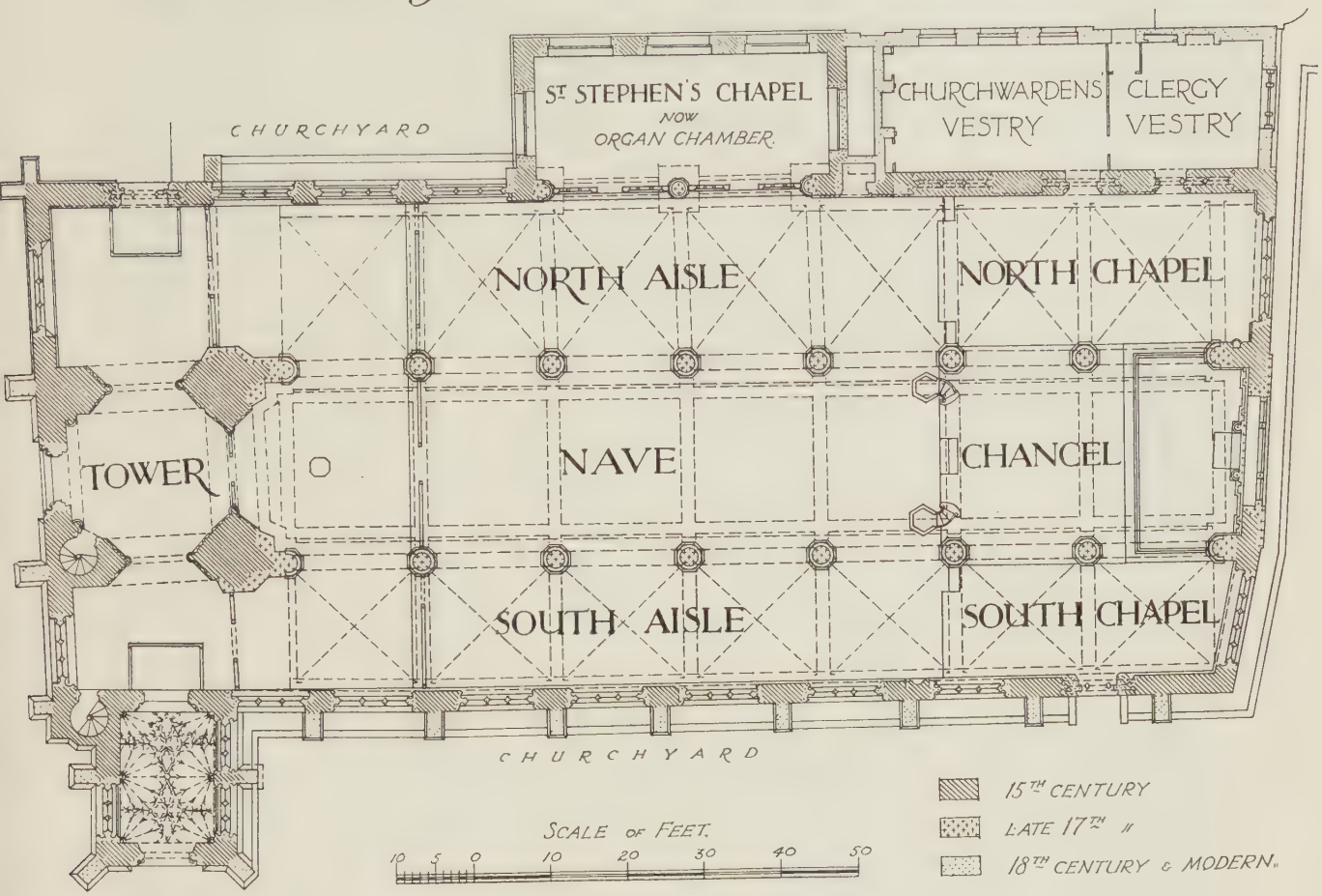
The *North Chapel* (20 ft. wide) is conterminous with the chancel and forms the eastern part of the N. aisle; the E. window is of five transomed lights with a traceried four-centred head; portions of the moulded internal reveals and head are of 15th-century date, but the rest is modern. In the three bays of the N. wall are as many pointed three-light windows with two-centred heads and modern tracery; some stones of the internal reveals and head are of 15th-century date; below the two eastern are as many modern doors to the modern vestries adjoining on the N.

The *South Chapel* (15¼ ft. wide), formerly Popham's Chapel. The E. wall is not at right angles with the church. It contains a four-light E. window apparently entirely modern. The two bays of the S. wall are divided by buttresses of two stages all refaced and have each a three-light window, with a two-centred head, of which only some stones of the internal jambs and head are of the 15th century. The tracery is a copy of that still existing early in the 18th century.

The *Nave* (Plate 177) has an arcade of five bays on each side uniform and continuous with those of the chancel.

The *North Aisle* extends to the W. face of the tower and is seven bays long. In the N. wall of the first bay is a door with a four-centred head enclosed in a square label, leading to the vestry; the head and part of the label are of 15th-century date, the rest modern. Further E. and high up in the wall is a 15th-century blocked four-centred doorway formerly opening to the rood-loft. Occupying the second and third bays on this side is a late 17th-century arcade of two round arches resting on a Doric column with half-columns as responds and a cornice interposed, between the columns and arches, and opening into a chapel now used as the organ-chamber. W. of this the N. wall is divided externally into four bays and rendered in cement; at the W. end are two buttresses each of two bays with portions of the 15th-century facing remaining. The four windows have two-centred heads and similar to those before described, only portions of the internal reveals are of the 15th century; below the westernmost is a modern N. door. In the W. wall of this aisle is a modern window, but the opening of the 15th-century window with a segmental-pointed rear-arch is visible round it internally.

The CHURCH of St SEPULCHRE IN THE BAILEY.



St. Stephen's Chapel (38 ft. by 15½ ft.) adjoining the N. aisle has a blocked window in the E. wall and three 18th-century round-headed windows with plain impost-blocks and keys in the N. wall. There is a similar window in the W. wall.

The *South Aisle* is seven bays long, of which the five eastern have windows all uniform with those in the S. wall of S. chapel. In the W. bay is the S. doorway, largely of 15th-century date; it has moulded jambs, two-centred arch and label and a modern plinth; the four-centred rear-arch except for the E. springer is modern. In the W. wall is a modern three-light window.

The *West Tower* (16¼ ft. square) stands within the church at the W. end and is four stages high. The ground-stage has a lofty pointed and moulded arch on the E., the inner order resting on an engaged shaft with moulded capital and base and the other mouldings continuous; it is completely restored. Similar but much lower arches pierce the N. and S. walls, and the northern mouldings of the N. arch with the face of the wall above are of 15th-century date. The rest is modern except for portions at the base. A pointed arch resting on circular shafts with moulded caps and bases, all restored, encloses the modern W. window; the W. door below it is also modern. The second stage has a two-light pointed window with an ogee hood in the N., S. and W. walls all modern restorations, and the third stage has similar but smaller windows in the E., N. and W. faces all restored and a modern setting for the clock-face on the S. The fourth stage or bell-chamber has a pair of similar windows all restored in each face. The tower is finished with a restored string-course, modern pierced parapet and tall octagonal crocketed pinnacles at the angles, all restored; the angles of the tower have each two buttresses, all restored, with gabled offsets at each stage and finishing at the base of the bell-chamber.

The *South Porch* is entirely modern externally; it is three storeys high with diagonal buttresses at the outer angles and a buttress in the centre of

each side all finished with modern pinnacles; the vise is enclosed in a turret in the N.W. angle. The outer door is modern externally, but the segmental rear-arch is mainly 15th-century; the three-light side windows are all modern. The porch has a stone vault in two bays, of 15th-century date with moulded ribs and cusped cells; the bosses have decayed, but one appears to bear the symbol of the Trinity. The first floor of the porch has a modern oriel window on the S. and modern two-light windows in the E. and S. walls. It is roofed with a ribbed and pointed barrel-vault of stone. The second floor is entirely modern.

Fittings—*Bells:* 10 and a sanctus. The sanctus by William Eldridge, 1698. A small bell used in connection with the Newgate executions is preserved at the E. end of the N. aisle. *Brass-indents:* In the S. porch—(1) of kneeling figure with scrolls and foot-inscription, now hidden; (2) of three small figures and foot-inscription. *Font-cover* (Plate 13): of oak, octagonal on plan and ogee-shaped with cherub-heads on faces, carved ribs and terminal, of 1670. *Monuments* and *Floor-slabs.* Monuments: In Quire—against first pier on N. side, (1) to Richard Reeve, 1702, cartouche with flowers and foliage with skull below and cartouche-of-arms above flanked by two cherub-heads; against second pier on N. side, (2) to Sir Thomas Davies, 1679, cartouche with drapery and palm-foliage surmounted by cartouche-of-arms; against third pier on N. side, (3) to Thomas Sawyer, 1672, Martha his wife, 1693, and Thomas his son, 1695, cartouche with foliage and flowers surmounted by cartouche-of-arms flanked by pair of cherub-heads, with urn above. In N. aisle—on N. wall, (4) to Roger Reeve, 1691, cartouche with scrollwork, winged skull below and cartouche-of-arms above; (5) to Edward Arris, 1676, and Mary his wife, 1674, monument with two segmental-headed recesses enriched with wreaths and drapery with cherub-head between and containing busts of man and woman; projecting shelf with inscription-tablet flanked by brackets below, and above, broken segmental pediment and shield-of-arms of Drake exchanged, by mistake, with those on monument No. (10); (6) to Thomas Glover, 1677, tablet flanked by carved brackets and surmounted by simple cornice and broken segmental pediment with achievement-of-arms; (7) to Joshua Peirce, and Ann his wife (*c.* 1680), draped cartouche with three cherub-heads below and cartouche-of-arms above surmounted by an urn. In S. aisle—on S. wall, (8) to Anthony Hinton, 1678, tablet in form of draped hanging surmounted by achievement-of-arms; (9) to Edward Greenberg, 1694, and Ellinar his wife, 1681, cartouche with scrollwork flanked by four cherub-heads, on background of drapery and surmounted by shield-of-arms beneath a canopy. In outer vestibule, at W. end of N. aisle—on W. wall, (10) to Thomas Drake, 1675, small tablet flanked by pilasters resting on a plain moulded shelf and surmounted by simple cornice with broken segmental pediment enclosing achievement-of-arms. Floor-slabs: In N. chapel, (1) to Roger [Reeve 1690–1], also to Elizabeth, 1713–4, Roger, 1692, and Deborah Reeve, 1712, with shield-of-arms; (2) to . . . grocer, 1696–7; (3) to William Walters, 1712, with shield-of-arms; (4) to . . ., 167–. In N. aisle—(5) to . . ., 1709. In S. aisle, (6) to Thomas Mason, 1668, and Susan his wife, 1679, with shield-of-arms; (7) . . . 1682; (8) to —— [Tanner], inscription obliterated but with shield-of-arms; (9) to John Forster, 1708, and William Forster 1709, recorded on stone dated 1717; (10) to Elizabeth, wife of Samuel Blackerby, 1691, Samuel Blackerby, 1714, Barnardiston, 1689, and Jane their daughters, and Lettice their granddaughter, with shield-of-arms; (11) to Henry Kettle, brewer, 1671, with obliterated shield-of-arms; (12) to Ann Webb, 1710, and Robert her son, 1710; (13) to Dorothy, daughter of Richard Phrip, 1705; (14) to John Murdocke, 1684, and Barbara his wife, 1698, and Joseph Broomer, their son-in-law, 1705, with shield-of-arms; (15) to Richard Freeman, 1691, with shield-of-arms; (16) to Issabel L . . ., date obliterated, *c.* 1700; (17) to Thomas Allen, 1698. In inner vestibule, N. aisle, (18) to John Jacobs, 1683, and Rachel his wife, 1691, with shield-of-arms; (19) to Gabriel Wittenhall, clothmaker, *c.* 1690; (20) to Ann Hewitt, 1713. *Niches:* In S. porch—in door-heads in N. and S. walls, small canopied niches both containing mutilated figures, 15th-century. *Organ-case:* Organ originally built by Renatus Harris, 1677; removed to present position in St. Stephen's chapel from W. gallery and re-arranged; in two heights with lower part panelled and upper divided into four divisions by five 'towers' of pipes; the two outer 'towers' on each side carried on semi-circular brackets supported by cherub-heads and finished at top with pierced carving surmounted by entablatures with carved frieze; middle tower of wedge-shaped projection with carved panels above brackets; divisions with semi-circular heads with archivolts on small scrolls and spandrels carved with cherub-heads under carved cornice; above two middle divisions, portion of broken segmental pediment supporting reclining figure of angel, and in middle over inner part of organ two figures of angels supporting a crown. *Panelling:* The churchwardens' pews at the W. end of nave have a small amount of late 17th-century woodwork re-used. In modern screen across the W. end of church five carved panels of foliage, festoons, cherub-heads, etc., of late 17th-century date, from old gallery-front; similar panels also occur in the screens adjoining the tower, one with cypher C.R. *Piscinæ:* (1) at E. end of N. chapel

FARRINGDON WITHOUT: (2) CHURCH OF ST. BARTHOLOMEW THE GREAT.

Monument (1) of Rahere, the founder, late 15th- or early 16th-century.

CHEAP: (3) THE GUILDHALL.
Doorway from porch, early 15th-century.

FARRINGDON WITHOUT: (2) CHURCH OF ST. BARTHOLOMEW THE GREAT.
N.W. respond of Crossing, mid 12th-century, and strainer-arches, 15th-century.

FARRINGDON WITHOUT: (4) CHURCH OF ST. BRIDE FLEET STREET. 1670–84.
Interior, looking E.

FARRINGDON WITHOUT : (6) CHURCH OF ST. SEPULCHRE.

15th-century, late 17th-century and later.

in abutment of arcade, with shelf and two pointed arches over resting on a bracket, 15th-century. (2) In S. wall of S. nave-aisle just outside chapel, mutilated recess with shelf, 15th-century. (3) In St. Stephen's chapel—in S. wall, recess with cinque-foiled head and shelf, 15th-century. *Plate:* includes two inscribed flagons of 1668, one of which has a repaired lid with date-mark of 1741, a cup of 1670, a paten of 1672 given in 1674, an early 18th-century spoon, three staves with pear-shaped silver heads of 1677, 1681 and 1697 respectively, and a richly chased and engraved mace with the Stuart arms and inscription, dated 1688, and second inscription recording the repairing of the cap in 1752. *Recess:* In S. wall, fourth bay—tomb-recess, large with moulded four-centred arch, late 15th or early 16th-century. Said to be in N. wall of St. Stephen's chapel—tomb-recess, now covered by organ. *Reredos:* of oak, in three bays occupying whole E. end of chancel with attached and fluted Corinthian columns to middle bay and similar pilasters to side bays standing on dado with moulded capping and base and supporting enriched entablatures with modillioned cornice; cornice carried over middle bay as segmental pediment enclosing three carved cherub-heads. In middle bay, bolection-moulded panel inscribed with the Decalogue surrounded by an enriched and eared architrave with top member raised and ornamented with swags and ends finished with carved consoles; below panel, low pedestal-base with moulded capping and carved panel; side bays with similar panels of more simple designs inscribed respectively with the Lord's Prayer and the Creed; spaces above panels between capitals carved with swags and below with rectangular and carved panels. Inner faces of respond on N. and S. panelled in three heights with dado and surmounted by entablature continued from solid divisions of reredos; narrow ends facing W. carved with festoons, all enrichments and some mouldings of reredos gilded, late 17th-century. *Sun-dial:* In parapet of S. aisle, vertical stone with incised dial, 17th-century.

Condition—Good.

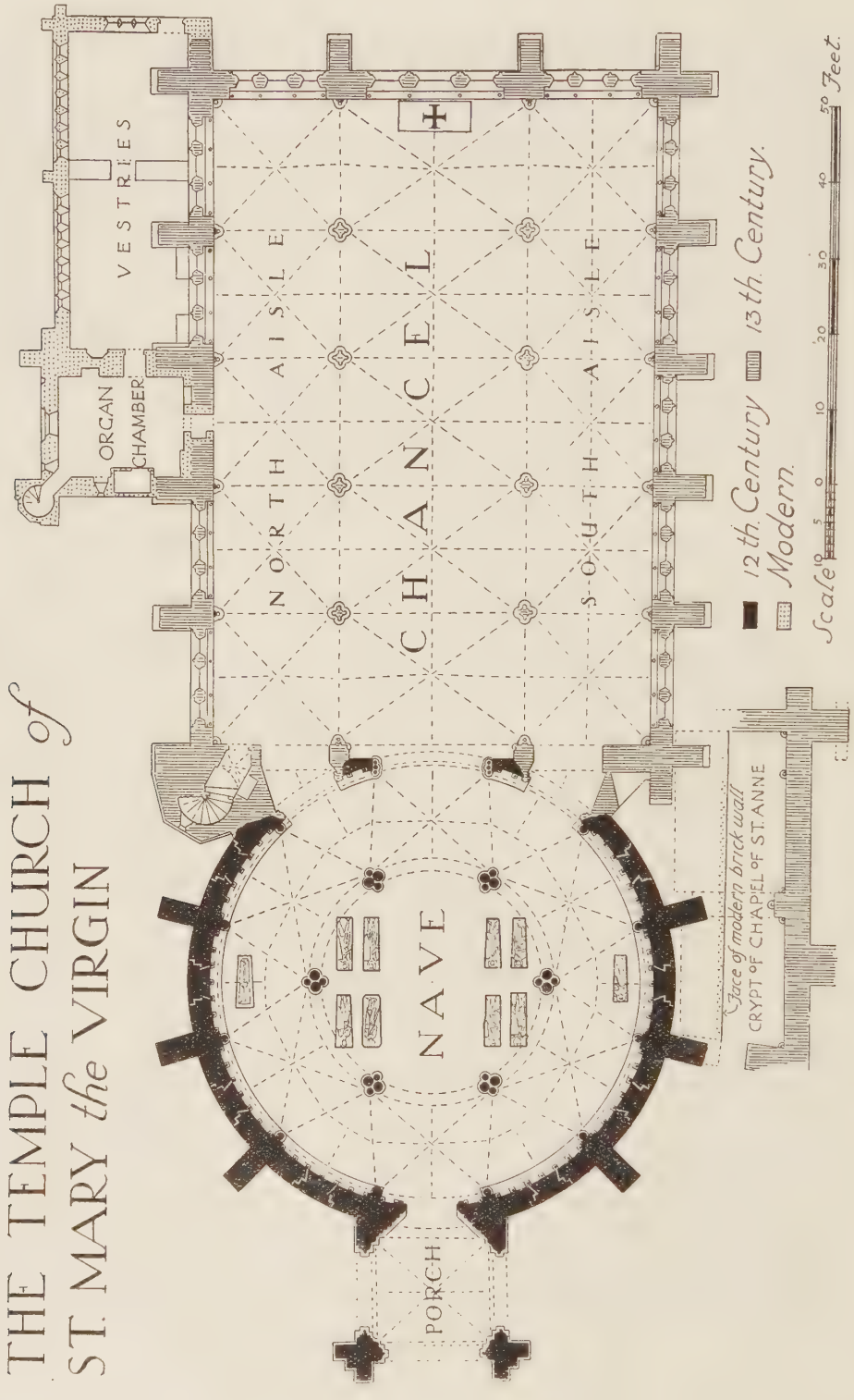
(7) Temple Church of St. Mary the Virgin stands on the E. side of Inner Temple Lane, 60 yards S. of Fleet Street. The walls are partly of ragstone-rubble, but mostly faced with modern freestone, the columns, etc., inside are of Purbeck marble. The roofs are covered with lead.

The site on which the church stands was acquired early in the reign of Henry II by the Knights Templars, who then began building the new church; this church, consisting of the existing round *Nave* and *Aisle* with a chancel probably aisleless and apsidal, was consecrated in 1185 by Heraclius Patriarch of Jerusalem; the *West Porch* is of the same date. The former tympanum of the S. doorway (destroyed in 1695) was inscribed as follows—"Anno ab Incarnatione Domini MCLXXXV dedicata hec ecclesia in honore Beāe Marie a Dño Eraclio Dei Grā Scē Resurectionis ecclesie Patriarcha iiii idus Februarii qi eā annatim petētib' de ījunta S. Penitētia LX dies indulsit." In the first half of the 13th century the old chancel was pulled down and a new *Chancel* built with *North* and *South Aisles*, arches being pierced from them into the round aisle. This chancel was consecrated in 1240. About the same time the *Chapel* of *St. Anne* was added S. of the round. Probably in the 15th century an embattled parapet was added to the nave-clearstorey and its conical roof was perhaps removed at the same time. In 1678 St. Anne's Chapel was shattered by gunpowder during a fire, and late in the same century a brick three-storey house was built over the W. porch and probably at the same time the buttresses of the nave were 'classicised' and a classic cornice added to the aisle-parapets. In 1825 the remains of St. Anne's Chapel were removed except the base of the walls of its undercroft. The church was restored in 1828 by Mr. Robert Smirke, but the great restoration took place in 1840–2 under Sir Sidney Smirke and Mr. James Savage. It included the almost complete rebuilding of the round and the outer walls of the chancel and aisles, and practically none of the internal detail work is ancient. Amongst other alterations, the wooden organ-screen, of 1681, between the nave and chancel, was removed and all the monuments except those of the 13th century were placed in the triforium. The *organ chamber* was built in 1842 and the *choir* and *clergy* vestries added 1868–9.

The church is mainly of interest from its plan which places it amongst the five 'round' churches still standing in England. The W. doorway is a fine late 12th-century work and the monuments, especially those of the 13th century, are noteworthy.

Architectural Description—In the following description all the work not specially mentioned is either modern rebuilding or old work refaced or recut. It follows, however, the old lines and probably reproduces the old mouldings.

The *Chancel* with its aisles (86½ ft. by 59 ft.) was consecrated in 1240. The E. wall is gabled and has a window of three grouped and graduated lancets finished externally with attached jamb-shafts with moulded caps, bases and labels, the last with two mask-stops; internally the moulded heads have labels with two head and two foliated stops, and spring from detached Purbeck-marble jamb and dividing shafts; these have moulded caps and bases and metal bands to the joints at half their height; in the spandrels between the heads of the centre and side lights are moulded quatrefoil panels. The gable has a single lancet-


THE TEMPLE CHURCH of ST. MARY the VIRGIN
VESTRIES
ORGAN CHAMBER
NORTH AISLE
CHANCEL
SOUTH AISLE
NAVE
PORCH
Face of modern brick wall
CRYPT OF CHAPEL OF ST. ANNE
12th. Century
13th. Century.
Modern.
Scale 0 5 10 20 30 40 50 Feet.

light, opening into the roof, and of similar detail, externally, to the windows below. The N. and S. arcades (Plate 180) have each five moulded two-centred arches forming ribs to the vaulting; they spring from Purbeck-marble columns circular on plan, with four attached shafts facing the cardinal points; the moulded caps and bases follow the outline of the piers and shafts; the marble of these columns is largely original but has been recut and polished; the eastern responds consist of three grouped shafts, of which the middle one only is of marble banded in metal half-way up; they have marble moulded caps and bases; the western responds are similar but are set against rectangular abutments, the inner angles (towards the chancel) of which are cut into keeled shafts of freestone with marble caps and bases; they support a moulded and pointed arch against the round wall of the nave-aisle. The stone vault is quadripartite in each bay and has moulded main and diagonal ribs with carved foliage-bosses at the intersections.

The *North* and *South Aisles* of the chancel are uniform (16 ft. wide), and have gables with windows at the E. end uniform with the chancel-gable and ridged roofs. Each bay in the outer walls on the E., N. and S. (except the third on N.) has three grouped lancets similar to those in the E. wall of the chancel except that the outer internal label-stops are plain; in the third bay on the N. the arrangement is similar but opens into the organ-chamber; in the first and third bays of the N. wall are modern doorways. Between each bay of both aisles are responds similar to the eastern responds of the arcades except in the angles, where there are single marble shafts only. The vault is quadripartite in each bay with moulded main and diagonal ribs and foliage-bosses as to the chancel. In the W. wall of each aisle is a two-centred arch, of two moulded orders, the inner springing from short Purbeck-marble shafts with moulded caps and bases standing on carved head-corbels of freestone. A second two-centred arch, of two moulded orders, further W., opens into the round aisle and rests on two marble shafts on each side with foliated capitals and moulded bases and a moulded band; the larger shaft is stopped at this band and is supported on a carved head of freestone; below the head is a vertical band of carved foliage; the space between these two arches is roofed with a pointed barrel-vault triangular on plan. At the W. end of the N. aisle N. of the eastern arch is a modern round-headed doorway opening into a large stair-turret; a short distance up is a small chamber with plain loops in the S. and E. walls opening into the church. The turret rises three stages; the third having pointed openings and being finished with a pyramidal stone roof all recently restored. All round the outer walls of the chancel and aisles on the E., N. and S. is a moulded marble string-course broken by the vaulting-shafts and responds.

The *Nave* (30 ft. diam.) was consecrated in 1185 and has a circular arcade (Plate 178) of six bays with moulded two-centred arches springing from piers each formed of four detached circular shafts of Purbeck marble; the shafts under the arches are larger than the other pair, but all have foliated capitals (of differing design) with square abaci, and moulded bases standing on a common octagonal plinth, and a moulded band at half the height. The *Triforium* (Plate 179) is separated from the arcade below and from the clearstorey above by moulded string-courses; the triforium is divided into bays by round marble vaulting-shafts (banded by the strings above mentioned) which have moulded bases resting on the abaci of the main piers, and foliated capitals at about half the height of the clearstorey, with square abaci. Each bay of the triforium has a wall-arcade of six bays with moulded interlacing semi-circular arches resting on marble shafts with foliated capitals, square abaci and moulded bases; the two middle divisions of each main bay are pierced by openings to the triforium gallery, square-headed on the inside and round-headed on the gallery side. The *Clearstorey* is divided into bays externally by flat buttresses and has a moulded corbel-table; in each bay is a round-headed window of two plain chamfered orders externally and with stone splay-shafts internally having foliated caps and moulded bases. The nave is covered by a modern wooden vault and pyramidal roof; the moulded wall-ribs and springers of the vault are of stone.

The *Aisle* (13 ft. wide) has a total diameter with nave 59 ft. The northern part is built of rag-stone rubble, probably original; the southern half is faced with ashlar, almost entirely modern. Internally the outer wall is divided into twelve bays by marble vaulting-shafts with foliated capitals all differing, with square abaci, moulded bases and bands; the bands are continued in stone as a string-course and sprung over the W. doorway as a hood; there are no vaulting-shafts between the arches opening into the chancel. Alternate bays of the aisle, including the W. and E. bays, are covered by a quadripartite vault of stone with moulded main and diagonal ribs and carved foliage bosses at the intersections; the intermediate bays have a plain triangular vault with a T-shaped ridge starting above the window. In the E. wall of the E. bay is a moulded and two-centred arch opening into the chancel; it springs from three equal marble shafts with moulded and foliated capitals having a common abacus, moulded bands and bases. Four bays on the N. and four on the S. have each a round-headed window of two orders externally, the outer with attached jamb-shafts with foliated capitals and moulded bases;

internally they are similar to the clearstorey windows; below the string-course above mentioned is a wall-arcade of six divisions to each bay; the pointed arches have billet-ornament and spring from round freestone shafts with foliated capitals, square abaci, and moulded bases standing on a stone bench; each spandrel of this arcade has a carved human face; one and a half divisions of this arcade remain in each of the two spaces between the three arches opening into the chancel. In the W. bay is the W. doorway (Plate 181) largely original except in the jambs, which are much restored; the semi-circular arch is recessed in seven orders alternately enriched with foliage and moulded; the innermost order is also enriched with a series of grotesque heads amongst the foliage; the jambs have each three detached shafts with foliated capitals, foliated abaci and moulded bases; the abaci are continued over the intermediate orders, each of which terminates below the abacus in a small demi-figure; these orders are differently enriched with (*a*) the inner, a row of rosettes, (*b*) a variety of reel-ornament, (*c*) cheveron-ornament with foliage, (*d*) lozenges with foliage. Above the doorway is a round window with a central circle and eight radiating lights. On each side of the W. doorway is one bay of wall-arcade similar to those in the other bays.

The *West Porch* (Plate 181) is square and externally is almost entirely modern. It has a moulded and pointed archway of two orders in the N., S. and W. walls each springing from three detached shafts with foliated capitals, square abaci and moulded bases. The porch is covered by a quadripartite vault with moulded stone diagonal ribs springing from triple vaulting-shafts in the angles with common foliated capitals and moulded bases. The web of the vault in the E., S. and half the N. cell is of clunch and probably original, the rest is of red brick and probably of the 17th century.

The remains of the lower storey of the *Chapel* of *St. Anne* are now contained in an underground chamber to the S.E. of the round nave. They consist of the lower part of the E., S. and W. walls and are all of 13th-century date. Against the greater part of the S. wall is a stone bench and standing on it, in the S.W. angle, is a vaulting-shaft with moulded capital and base; further E. is a respond with three shafts standing on the bench or floor; near the E. end and in the S.E. angle are two more vaulting-shafts with moulded bases. At the E. and W. ends of the chapel are the bases of the buttresses of the main building. The N. wall is of modern brick. A portion of the S. wall retains its original plastering with red masonry-lines. Preserved in the chamber are various fragments of worked stone, including shafting, branching-mouldings, late 12th-century caps, mid 13th-century vaulting-ribs, the trefoiled head of a niche, etc

Fittings—*Bell:* one by James Bartlett, 1696. *Brasses and Indents.* Brasses: Outside church on S. side, (1) to Thomas Nash [1648], inscription-plate; (2) to Edward Littleton [1664], elaborate inscribed scrolls with shield-of-arms and 28 smaller shields, 14 on either side. See also monument No. (28). Indents: In churchyard, on N. of church, of civilian with wife, children, shield, foot and marginal inscription, late 16th-century; (2) on Purbeck-marble slab, defaced. *Coffin-lids:* In churchyard—N. of nave, six tapering stone slabs, five of them coped, probably 13th-century. *Monuments* and *Floor-slabs:* Monuments: In chancel—in S. aisle, in modern recess in S. wall, (1) probably of Sylvester de Everdon, 1255, Bishop of Carlisle, Purbeck-marble effigy (Plate 184) in high relief, on tapering slab with moulded edge, having a plain trefoiled 'gablet' springing from side-shafts with moulded bases and capitals and square pinnacles with sunk panelling and pyramidal caps; effigy in mass-vestments with mitre, gloves, right hand raised in benediction, left hand holding crosier with foliated crook and veil knotted above knop; foot appearing to impale head of a dragon beneath the bishop's feet; above the 'gablet' are two small angels. On S. wall of S. arch at junction of chancel and round, (2) to John Seldon, 1654, black marble slab set in modern alabaster frame. In round—on N. side, group of four effigies (Plates 182, 185–187), beginning with the two easternmost, (3) effigy in Purbeck marble, hands crossed on breast, legs crossed, head with eyes closed resting on plain cushion; in complete mail finishing at neck, with padded leather cap to carry the great helm, long heater-shaped shield, surcoat to below knees and open in front showing the hauberk and girt round waist with narrow belt, sword and shield, straps ornamented with lozenges, quatrefoils and bars, sword in scabbard on right but outer quillon broken, prick-spurs, effigy carved on slab with hollow-moulded edge, mid 13th-century; (4) S. of (3), effigy in Purbeck marble, hands in prayer, feet on grotesque head, head on plain cushion; in complete mail, including coif, hauberk to knees, etc., with prick-spurs, padded leather cap as to (3), long heater-shaped shield, surcoat to knees, enriched sword and shield-straps, sword on right side; effigy lies on chamfered slab, second quarter of the 13th century; (5) W. of (3), effigy in Purbeck marble, right hand on breast, left behind shield; in complete mail finishing at neck, with throat and head in close-fitting padded leather covering cut round the face, heater shield, plain belts, surcoat to knees, sword on left appearing below shield, with knob at end of scabbard; effigy on plain slab, first half of the 13th century; (6) S. of (5), effigy in Purbeck marble, right hand on breast, left behind shield, legs crossed and head on plain cushion; in complete mail with barrel-helm with ridge down front, prick-spurs,

FARRINGDON WITHOUT: (6) CHURCH OF ST. SEPULCHRE, 15th– and late 17th-century.
Interior, looking W.

FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.

Interior of Nave, 1185.

FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.
Triforium of Nave, 1185.

FARRINGDON WITHOUT : (7) TEMPLE CHURCH OF ST. MARY.
Chancel, 1240, looking E.

long surcoat to below knees, open in front and showing hauberk to knees, sword on right, plain straps, long heater shield, its surface diapered and charged with *an escarbuncle ; c.* 1260. On S. side (Plates 183, 185–187), beginning with two easternmost, (7) effigy in Purbeck marble with head on plain cushion, right hand on breast, left hand on scabbard of sword, legs crossed ; figure in complete mail, with coif, prick-spurs, long heater-shaped shield, surcoat open at bottom and showing hauberk, both to just below knees ; buckled sword-strap enriched with beads, sword with large disk-pommel, on plain slab with chamfered edge, mid 13th-century ; (8) to S. of (7), effigy said to be Reigate stone, with head on plain cushion, right hand grasping pommel and drawing sword, left holding scabbard, right leg raised, both feet on winged dragon ; figure in complete mail, with coif, band round forehead, leather knee-cops or drawers, long heater-shaped shield on left arm, long surcoat to below knees, hauberk to knees, shield-strap enriched with small shields, enriched buckled sword-strap, fluted pommel to sword, slab with hollow-chamfered edge, late 13th-century ; (9) W. of (7), effigy said to be of Reigate stone with head on plain cushion, right hand on pommel sheathing sword, left hand holding scabbard, legs crossed, feet on lion ; figure in complete mail, with coif, band round forehead, knee-cops as to (8), surcoat to below knees and open from below waist, hauberk to above knees, slit up front, plain sword and shield-straps, heater-shaped shield on left side charged with *a lion ;* plain slab with chamfered edge, last quarter of the 13th century ; (10) S. of (9), effigy in Sussex marble with head on octagonal cushion, right hand grasping pommel of sword, sword extending perpendicularly down right side and impaling head of smooth-haired beast (? leopard) on which feet rest ; figure in complete mail, with coif, long heater-shaped shield with scabbard below it on left, surcoat below knees open from waist and showing hauberk to above knees, plain belts ; slab with spray of stiff-leafed foliage on either side of cushion, third quarter of the 13th century. In round aisle, on N. side ; (11) coped slab (Plate 184) of dark marble with moulded edge and hipped ends, ridge and hips with raised band and having on the E. gable a calf's head and on W. gable a lion's face ; near middle of ridge, on either side, a volute of foliage, 13th-century, probably first half. On S. side, (12) effigy (Plates 184, 185) said to be of Roche Abbey stone, with bare head on two cushions, hands joined in prayer, legs crossed and feet on lion ; figure in complete mail-armour with knee-cops, head with curly hair, mail coif thrown back on shoulders, surcoat to below knees and with sleeves to wrists, hauberk to just above knees, sword-belt ornamented with leopards' heads, sword with disk-pommel and heater-shaped shield on left side charged with *three water-bougets* for Roos, plain chamfered slab, *c.* 1300. In triforium of round, on outer wall, beginning at entrance and proceeding E. to S., (13) to Sir John Witham, Bart., 1689, large tablet by Thomas Cartwright, with inscription-frame of bay-leaves flanked by Composite columns and pilasters resting on shelf with trusses below and supporting an entablature with broken scrolled pediment containing achievement-of-arms ; under trusses, cherub-heads and, below tablet, draped skull ; (14) of Richard Martin, 1615, large monument (Plate 188), consisting of base with plinth and cornice supporting a painted figure wearing long red cloak and ruff, kneeling on cushion before a desk with open book ; above, a round-arched canopy with coffered soffit and broken Jacobean cresting, springing from pilasters with ribband-enrichment on face ; on front of plinth, shield-of-arms surrounded by wreath ; (15) to John, second son of Sir Thomas Ellys, 1686, oval marble tablet enriched with scrolls, palms, foliage, fruit and two cherub-heads and surmounted by cartouche-of-arms ; (16) to Sir Thomas Robinson, Bart., 1683, large marble wall-monument, middle part with inscription, curved on plan, and flanked by Corinthian columns standing on brackets and supporting separate entablatures and a common broken and curved pediment enclosing carved foliage and a cartouche-of-arms ; below middle part, carved cartouche-of-arms, festoons and cherub-head ; (17) to James Howell, 1666, tablet with rectangular inscription-slab in moulded frame flanked by Corinthian columns supporting separate entablatures each surmounted by a vase ; above middle of tablet, pediment and achievement-of-arms ; (18) of Edmund Plowden, 1584–5, Treasurer of Middle Temple, altar-tomb (Plate 188) with canopy and recumbent painted effigy of man with head on cushion and hands in prayer, wearing skull-cap and long cloak with sham sleeves ; altar-tomb with moulded slab and plinth, panelled pilasters at sides and, in middle, carved achievement-of-arms ; on either side of figure panelled piers, each with a woman's face in front and supporting an obelisk and semi-circular canopy with coffered soffit enriched with rosettes and surmounted by lamp and remains of Jacobean cresting ; at back of recess, frieze of Jacobean reeding with carved *putto* in middle seated on a skull, and, in tympanum, enriched inscription-panel surmounted by carved fruit, emblems of mortality, etc. ; (19) to Thomas and William Jollyffe, 1671 and 1680–1, marble tablet surrounded by moulded frame and flanked by Composite columns supported on shelf and trusses and surmounted by broken scrolled pediment ; (20) to Ann (Littleton) wife of Edward Littleton, 1623–4, inscription-tablet and large shield-of-arms with square panel above with winged skull and hour-glass, and below, scrolled brackets and shield ; (21) to Ralph Quatreman, 1621, square inscription-tablet, flanked by panelled pilasters with ribband-ornament, etc.,

supporting an entablature surmounted by small niche containing a skeleton and a small panel; (22) to Thomas Agar, 1673, square inscribed tablet within moulded frame; (23) to Sir William Morton, 1672, Colonel of horse and foot under Charles I, plain inscribed slab with additions of mouldings, etc., at top, probably belonging to another monument; (24) to John Morton, 1668, eldest son of the above and Ann his wife; formerly part of same monument as (23), now made up with other portions, plain inscribed slab surmounted by two carved panels with trophies-of-arms with achievement-of-arms between them; (25) to Ann (Smith) wife of Sir William Morton, 1668–9, originally part of monument (23), plain slab similar to (23) with pieces of monument above; (26) to Sir John Williams, 1668–69, shaped marble cartouche (Plate 189), by John Stone, with cherub-head in base, and, above, large eagle displaying shield-of-arms; (27) to Thomas Williams, 1645, tablet with inscription in ornamental frame with large eagle with shield-of-arms similar to (26). On inner circular wall beginning opposite entrance and continuing E. to S., (28) of Roger Bisshop, 1587, square inscribed tablet with wide scrollwork and foliage-frame and shield-of-arms; above, a square panel with a brass plate with kneeling figure and scroll; (29) to William Freman, monument erected 1701, marble monument (Plate 189) with segmental-headed inscription-tablet within a moulded frame, flanked by Ionic columns supporting entablatures and segmental pediment surmounted by a vase and military trophies; outside columns, carved foliated scrolls and, below columns, moulded shelf with small trusses resting on cherub-heads and, in middle, cartouche-of-arms; (30) to William Petyt, 1707, Treasurer of Inner Temple and Keeper of the Records in the Tower, plain marble tablet with semi-circular head and moulded edges; (31) to Sir John Vaughan, 1674, Chief Justice of the Common Pleas, tablet with inscription-panel surrounded by moulded architrave and flanked by Composite columns supporting entablatures with broken scrolled pediment enclosing cartouche-of-arms; (32) to Edward Turnor, 1623, and Arthur his second son, 1651, inscribed and painted slab (Plate 189) of black marble with two divisions each surrounded by a bay-tree with one shield above and three below; slab flanked by half Ionic columns and, above slab, heavy lintel with broken scrolled pediment enclosing two smaller segmental pediments over each division of inscription, each surmounted by a wreathed skull and, in middle, carved cartouche-of-arms; (33) to Clement Coke, 1629–30, inscription-tablet (Plate 189) in moulded frame with clasped hands flanked by two shields above and surmounted by a third shield and, above, a curved pediment and achievement-of-arms; below, two carved brackets and shield-of-arms, the whole probably not in the original form but put together on a modern slab; (34) to Sir Thomas Hanmer, 1687–8, white marble monument (Plate 26) formerly on column and semi-circular on plan, inscription in frame diminishing towards base and resting on two cherub-heads, cornice above continued beyond on two carved brackets, each with a shield-of-arms; above, concave truncated pyramid with an achievement-of-arms flanked by two seated *putti;* (35) to Thomas Lake, 1711, shaped white marble tablet ornamented with foliage and flowers at sides, surmounted by cornice and achievement-of-arms and, below, draped cartouche-of-arms; (36) to George Wylde, 1679, inscription-tablet (Plate 189) slightly convex on plan flanked by carved foliated scrolls and resting on carved base with cherub-head in middle; above, cornice, surmounted by carved foliated scrolls and achievement-of-arms; (37) to John Churchill, 1709, white marble cartouche on background of carved drapery with trumpets at sides, cherub-head below and, above, shield-of-arms between two cherub-heads; (38) to Sir Samuel Baldwyn, 1683, white marble cartouche with drapery, cherub-head below and, above, cartouche-of-arms; (39) to Sir John Sympson, 1681, serjeant-at-law, white marble cartouche with flowers, foliage, etc., cherub-head on carved bracket below and cartouche-of-arms above; (40) to Sir John King, K.C., 1677, Solicitor-general to James Duke of York, large marble tablet with inscription in carved bay-leaf and foliated frame flanked by Composite columns resting on moulded shelf and supporting entablature with broken scrolled pediment enclosing flaming urn; (41) to James Sloane, 1704, white marble tablet (Plate 26) consisting of draped inscription hanging from bunch of flowers with shield-of-arms in front, two cherubs above drapery and one below; (42) to Edward Eaton, 1687, white marble scrolled tablet with winged skull below and shield-of-arms above; (43) to William Ceely, 1662, white marble cartouche with drapery, acanthus and foliage and cartouche-of-arms at top, erected after 1682; (44) to Mary Gaudy, 1671, Bassingborne and William, her two brothers and Framlingham Gaudy her cousin, all 1660–1, curved marble tablet in moulded frame with carved fruit and supports at sides, cherub-head at base and scrolls above with cartouche-of-arms in middle; (45) to Roland Jewkes, 1665, large tablet with inscription in moulded frame with cherub-head in top, flanked by Ionic columns supporting entablature with broken scrolled pediment with flaming urn in middle connected to sides of pediment by carved swags; (46) to Edmund Gybbon, 1677, white marble tablet by W. Stanton in form of drapery surmounted by achievement-of-arms; (47) to Hutton Byerley, 1695, white marble tablet with moulded cornice, broken pediment and shield-of-arms; (48) to Henry Wynn, 1671, marble tablet (Plate 189) flanked by Composite pilasters surmounted by entablature with broken

scrolled pediment enclosing achievement-of-arms; (49) to Sir George Treby, 1700, Chief Justice of the Common Pleas, large white marble tablet, with middle part with inscription semi-circular in plan and having two winged cherub-heads at top and base carved with trumpets, scales, palm-leaves, flowers, etc.; flanking middle part, two twisted Composite columns resting on carved brackets and supporting an entablature and curved pediment with cartouche-of-arms in middle and tympanum carved with foliage in low relief; (50) to John Denne, 1648, painted stone tablet flanked on either side by a row of five shields, surmounted by cornice and broken pediment enclosing cartouche-of-arms and having, below, large shield-of-arms flanked by carved scrolls. Floor-slabs: now in churchyard, N. of church—(1) to John F . . . ns, 1686 (?), partly defaced; (2) to Sir Thomas Clarke, 1660, and Mary his wife, 1672; (3) name effaced, with shield-of-arms, late 17th-century; (4) to Robert Hunt, 1676, with achievement-of-arms; (5) to John Fitz-James, 1669; (6) to John Thacham, 1685; (7) to Francis Jeremy, 1668; (8) to William Petyt [1707]; (9) to Samuel Corbet, 1701, Sarah his wife, 1713, and another later; (10) to Edward Barnard, 1660; (11) to William Langston, 1655; (12) to Sir John King, 1677. On S. side, (13) to Richard Ball, S.T.P., 16[84], chaplain to Charles II with shield-of-arms. *Organ:* originally built by Bernard Schmidt in 1688, but added to and reconstructed on several occasions and removed from its original position. *Plate:* includes two large cups of 1609 inscribed with the names of George Croke and Nicholaus Overburye, 1610; two cover-patens of the same date; two stand-patens of 1627 with cartouche-of-arms; three flagons of 1637, two with same arms; and a flagon of 1639.

Condition—Good, but largely rebuilt.

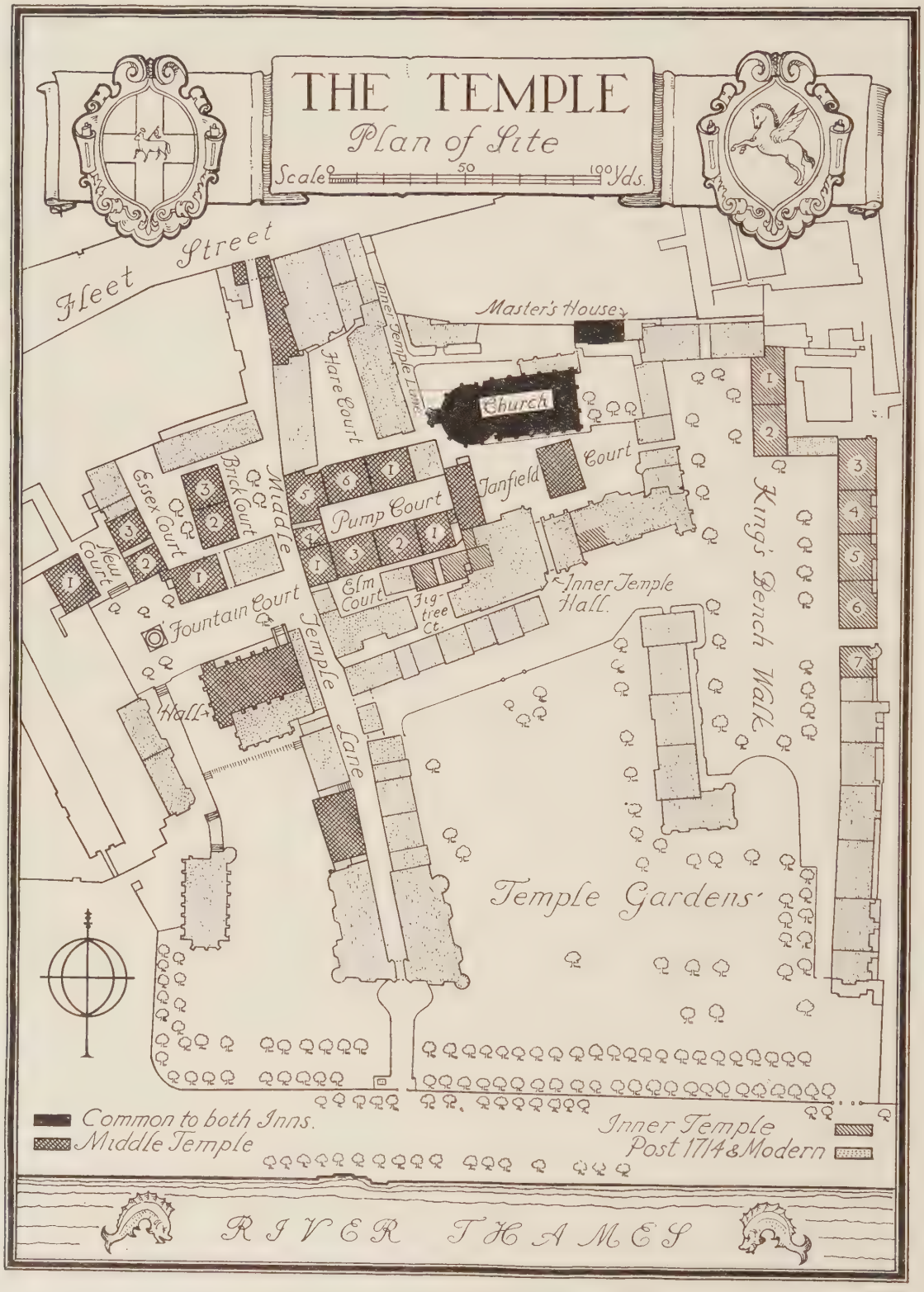
Secular :—

(8) House of the Master of the Temple stands at the N. end of the garden at the E. end of the Temple church. It is of three storeys with attics and a cellar. The walls are of brick with stone dressings; the roof is covered with slate. The house was rebuilt in 1667 after the Great Fire which had consumed the former house erected a few years previously. An addition was made on the E. side of the house in 1765, and the earlier building was re-roofed in 1764. The interior has been considerably modernised. The front or *S. Elevation* (Plate 190) is symmetrically designed. It has a plinth, stone bands between the storeys, stone quoins and a modillioned eaves-cornice of wood. The middle of the front projects slightly; over it the main cornice is carried up in a pediment. There are six square-headed windows to the ground-floor and seven to the two upper floors; the windows have flush frames, but most of these and the hung sashes have been renewed. In the roof are flat-topped dormers. The entrance-doorway in the middle of the ground-floor is of stone, square-headed, with a moulded architrave and panelled pilasters with console-brackets supporting a moulded cornice and curved pediment. The *W. Elevation* has brick bands between the storeys. The eaves-cornice from the front is returned for only a few feet on this elevation, the greater part of the wall being carried up in a plain brick parapet. The house has been built against on the N. side, and on the E. end are the late 18th-century additions. Inside the building on the ground-floor the Dining Room, at the W. end of the house, is lined with 18th-century moulded panelling in two heights with a moulded cornice, dado-rail and skirting. The hall is lined with 18th-century panelling. On the first floor the staircase and a large landing occupy the whole of the middle part of the house, the staircase being built against the N. wall. The landing is lined with bolection-moulded panelling in two heights with a moulded cornice, dado-rail and skirting; across the ceiling is a panelled beam supported on Doric pilasters against the side walls. One room on the first floor has plain panelled partitions and a moulded cornice. The staircase from the ground to first floor is of early 18th-century date and has twisted balusters, carved cut string, moulded handrails and square newels with an open moulded panel on each face with a twisted baluster in the middle. The first-floor landing and the upper part of the staircase (Plate 201) have heavy turned balusters, moulded string and handrail and square newels.

Condition—Good.

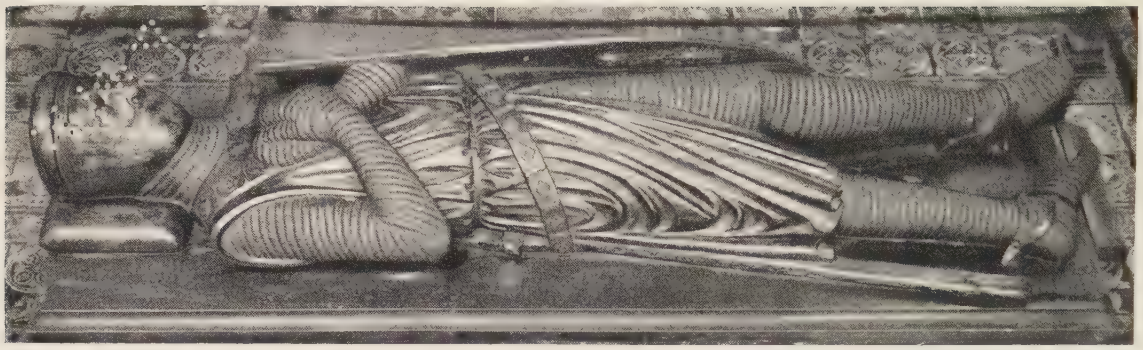
(9) Inner Temple, hall, and chambers in King's Bench Walk and Fig Tree Court, lies on the eastern side of the Temple Liberty. The Society of the Inner Temple together with that of the Middle Temple first settled on this site at some uncertain date in the 14th century. The two societies held the old precinct of the Knights Templars from their successors the Knights of St. John of Jerusalem, having the common use of the Temple church as their private chapel. The old *Hall* of the Inner Temple was built probably in the 14th century but was pulled down and rebuilt in 1868–70, leaving only two vaulted rooms at the W. end. The other buildings suffered from a series of fires late in the 17th century, including the Great Fire of 1666; the chambers in King's Bench Walk and Fig Tree Court were rebuilt after one or other of these fires and mostly still survive. The Inner Temple Gateway into Fleet Street was apparently reconstructed in 1748 and is described under No. 17 Fleet Street (Monument 18) which is built over it.

The remains of mediæval work adjoining the hall, the panelling in the Benchers' Reading Room


THE TEMPLE
Plan of Site
Scale 50 100 Yds
Fleet Street
Inner Temple Lane
Master's House
Hare Court
Church
Garfield Court
Pump Court
Middle Brick Court
Essex Court
New Court
Fountain Court
Elm Court
Jig-tree Ct.
Inner Temple Hall
Temple Lane
Hall
King's Bench Walk
Temple Gardens
Common to both Inns.
Middle Temple
Inner Temple
Post 1714 & Modern
RIVER THAMES

FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.
W. doorway and porch, 1185.

Monument (3).



Monument (4).

Monument (6).

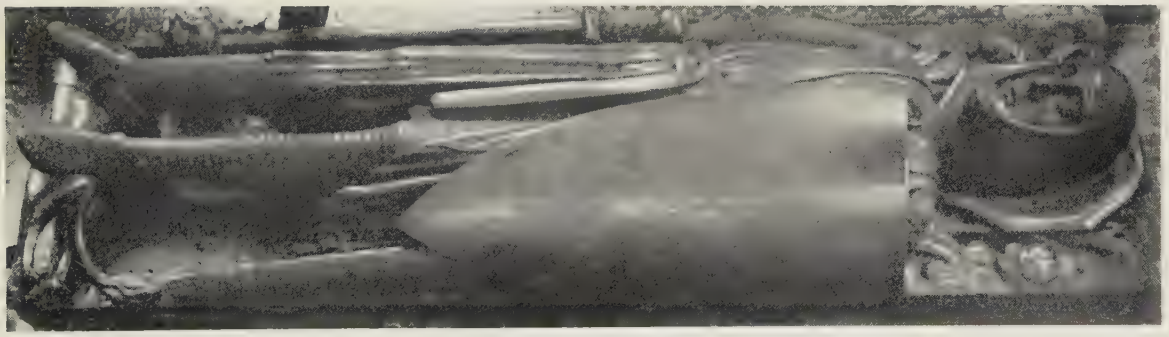
Monument (5).

FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.

Monument (8).

Monument (7).

Monument (10).

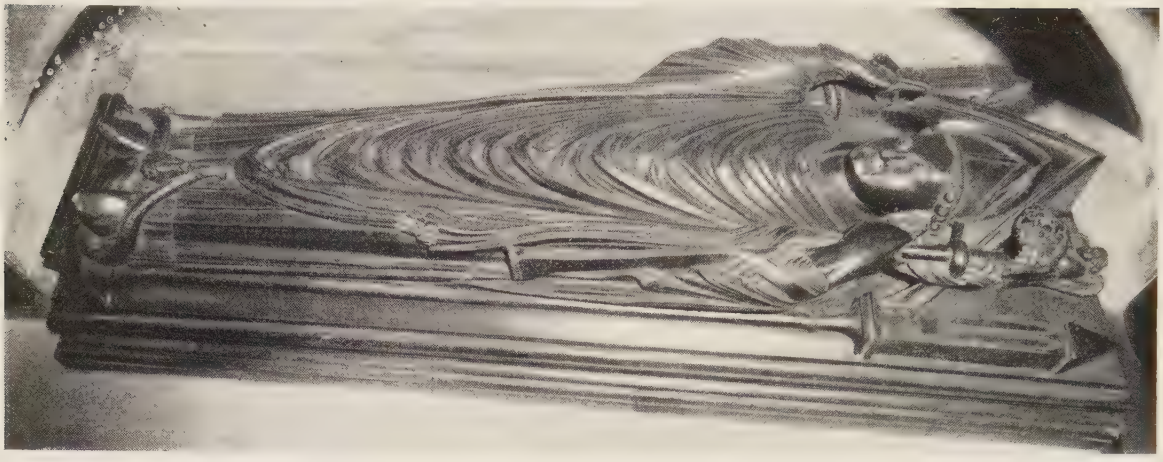


Monument (9).

FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.

PLATE 184.

Monument (1) probably of Sylvester, Bishop of Carlisle, 1255.



Monument (12) of a Roos.

Monument (11).

FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.

and the Chambers in King's Bench Walk are all noteworthy.

The *Inner Temple Hall* was rebuilt in 1868–70 with the exception of a small apartment at the W. end which is incorporated in the new building. It is known as the "buttery" and has a crypt or cellar of the same date and size below it. The buttery (16¼ ft. by 14 ft.) is probably of 14th-century date and is roofed with a quadripartite vault with hollow-chamfered ribs which spring from the floor-level. The walls and the web of the vault are plastered. The crypt has a similarly vaulted roof and a large recess in the N. end, in which is a Tudor fireplace with moulded jambs and four-centred head with blank shields in the foliated spandrel. Above the fireplace is a reset stone bracket of *c.* 1500 carved with an angel holding two shields, (a) *a cheveron charged with a molet between three lions' heads razed;* (b) *five palets, on a chief three lozenges.* In the W. wall are two small cupboards, one to the W. of the recess with a rebated arched head, the other in the E. jamb of the recess and square with rebated jambs and head.

Refixed high up on the E. wall of the modern Hall is a large painted panel with an arched head. It was formerly on the end wall of the earlier Hall, occupying the space enclosed by the arched principals of the roof, and represents Pegasus leaping from the summit of Mount Helicon with the Fountain of Hippocrene rising from the ground beneath his hoof, with Mercury and the Arts and Sciences in attendance. It was painted for the Society by Sir James Thornhill in 1709. Two refixed Elizabethan doors also remain, one (Plate 194) at the N. end of the 'screens' passage, the other in the S. wall of the corridor on the S. side of the Hall. They are of similar character elaborately carved on one side and plain on the other, and are each pierced by a central wicket with a semi-circular head; the wickets are elaborately carved with Elizabethan ornament and each have an iron ring hanging from a lion's mask; the wickets are surmounted by ornamented rusticated architraves carved on the main door and flanked by panelled pilasters carved with torsos, musical instruments, fruit, etc., and surmounted by shaped brackets supporting seated figures carved in low relief with carved cartouches between them; the door on the S. side of the Hall is dated 1575.

The *Benchers' Reading Room* (Plate 197) adjoining the E. end of the Hall is lined with early 18th-century oak panelling, but the date of the structure of this part of the building is indeterminate. The panelling was scraped of its paint and renovated a few years ago. The panelling is bolection-moulded and in two heights with moulded skirting, dado-rail and moulded and enriched cornice; the doorways have bolection-moulded architraves. The projecting piece on the E. wall has a modern fireplace surmounted by a modern oak panel, above which is a long original panel of oak with enriched bolection-mouldings; carved on the panel, in full relief, in a lighter wood, are branches of oak and laurel-leaves with floral swags supported at either end of the panel by small cherubs with shields; above the panel, seated on scrolls, are two cherubs, each holding a snake and a scroll with, between them, a carved cartouche inscribed "T. Thoma Walker AR" surmounted by a Pegasus and with the date "1705" below; flanking the carving are swags of leaves and flowers, fish and shells, surmounted by small birds.

The modern *Library* contains, in the S. window, two panels of heraldic glass from Clifford's Inn. The first bears the name of Sir Edward Coke, but the arms are probably those of Heath; the second bears the name of Sir Thomas Bromley, 1680, but the arms are probably those of Hicks; both panels have scrolled borders and are of 17th-century date.

King's Bench Walk. Nos. 1 and 2 stand at the N. end and on the E. side of the walk. The buildings are each of three storeys with attics and basements. The walls are of brick and the roofs are tiled. They were built late in the 17th century after the Great Fire. No. 2 was altered in the first half of the 18th century when the main staircase above the first floor was reconstructed, and the interior has been considerably modernised. The interior of No. 1 has also been altered at later dates. The W. or front elevation of No. 1 has a plinth and brick bands between the storeys and a later brick parapet and attics. The middle part of the front projects slightly. The central entrance-doorway has a semi-circular head with moulded imposts; it is flanked by panelled brick pilasters which support moulded cornices and a pediment. The windows have square heads and are fitted with later flush frames and sashes, except that over the doorway which has a solid frame, mullion and transom. The W. front of No. 2 is generally similar to that of No. 1, but has a stone band at the first-floor level and retains its moulded wood cornice. There are flat-topped dormers in the roof, which is hipped at the S.W. angle. Inside the building No. 1 has an original staircase in the middle of the W. side on either side of which, on each floor, is a set of chambers. Some of the rooms retain their original panelling, either plain or bolection-moulded, in two heights with cornices, dado-rails and skirtings. Some of the old fireplaces remain; one on the first floor has a black marble bolection-moulded surround; another in the N.E. room on the ground-floor has a moulded and eared architrave flanked by scrolled brackets, pulvinated frieze and moulded shelf surmounted by an overmantel with panelled pilasters at either

side, over which the main cornice is returned. The staircase has straight moulded strings and handrail, turned balusters and square newels. The interior of No. 2 has been much altered and modernised. The main staircase from the ground to the first floor is original and of similar character to the staircase in No. 1; above the first floor it is of later date. A back stair is original from the basement to the top floor and has turned balusters, straight moulded strings and handrail and square newels with turned pendants.

Nos. 3 to 6 form blocks of chambers on the E. side of the walk immediately N. of the way through to Tudor Street, and are of four storeys with basements; all have attics except No. 3. The walls are of brick and the roofs are tiled. No. 4 was rebuilt in 1678 after a fire in the previous year which destroyed this and perhaps the adjoining blocks of chambers that had been recently erected on the site. Various alterations have since been made to the buildings; some of the rooms have been altered and others completely modernised. The W. or front elevations have plinths and brick bands between the storeys. Owing to the slope of the ground towards the river these are not continuous, as the floor-levels of each building are respectively a few feet higher than those of the adjoining building on the S. No. 4 has a modillioned cornice of deep projection at the eaves, but the remaining buildings have later brick parapets. The walling has in some places been rebuilt, including that to the top floor of No. 3. The front of each building is symmetrically designed with a central doorway and square-headed windows; the windows to the basement have been, in some cases, enlarged for doorways. The front to No. 3 differs slightly from the other fronts in the number of its windows. Except the windows on the first and second floors immediately above the doorway of No. 3, which have solid frames, mullions, and transoms, all the windows on this front have hung sashes and flush frames, but most of these have been renewed. The entrance-doorway to No. 3 is round-headed and is flanked by Doric pilasters supporting an entablature and segmental pediment, all in rubbed brick. The entrance to No. 4 (Plate 192) is also in rubbed brick; it has a round-headed doorway with a plain key and moulded imposts and is flanked by Doric pilasters with acanthus-leaf enrichment to the caps, supporting an entablature with a pediment; between the triglyphs of the frieze is the following re-painted inscription, "Conflagratam, Anº 1677 Fabricatam Anº 1678 Richardo Powell Armiger Thesaurar." The doorway to No. 5 (Plate 192) has a round arch with moulded archivolt and imposts; flanking it on each side are two Corinthian pilasters with an engaged column of the same order in advance of them; they support a continuous entablature and a segmental pediment. The whole doorway is executed in rubbed brick except the capitals and bases to the columns and pilasters, which are of stone. The doorway to No. 6 is uniform with the doorway to No. 4, but the caps to the flanking pilasters are without enrichment. In front of the areas between the entrance-doorways to Nos. 4 and 5 the original wrought-iron railing remains; the alternate stanchions have foliated ends and the railing is divided into lengths by ornamental panelled standards and baluster-shaped posts on panelled pedestals. The E. elevations to Temple Lane appear to have been refronted at a later date; the brickwork to the southern end of No. 6 is modern, as is also that to the back of No. 3. The windows have segmental heads and hung sashes except those lighting the staircase, which are transomed and mullioned. The S. elevation to No. 6 is modern. Inside the building, each block has a central staircase, on either side of which, on each floor, is a set of chambers. The staircases are original and have straight moulded strings and handrails, turned balusters and square newels. Each set of chambers has an inner and outer entrance-door. The outer doors are mostly original and are flush on the inside, panelled on the outside, and hung on two heavy strap-hinges. Some of the rooms are lined with original panelling either plain or bolection-moulded and in two heights with cornices, dado-rails and skirtings and several retain original two-panelled bolection-moulded doors. Several rooms have old fireplaces with bolection-moulded surrounds of marble or wood or plain marble surrounds with outer wood mouldings; a few have panelled marble surrounds. In No. 4, on the first floor, the W. room on the N. side of the staircase, has an original fireplace with an enriched wood bolection-moulded surround, a moulded shelf enriched with acanthus leaves, and an enriched bolection-moulded panel to the overmantel flanked by carved swags of flowers hanging from ribbands; the main cornice above the chimney-breast is also enriched. On the second floor, the room above that just described has a modern fireplace flanked by original panelled pilasters enriched with carved swags and supporting a moulded and carved shelf carved with acanthus leaves; the overmantel has a central panel with enriched mouldings with panelled pilasters at the sides with swags of fruit, flowers and leaves and supporting the main cornice, which, over the chimney-piece, is enriched. In No. 5, on the first floor, the main W. room on the S. side of the staircase has an enriched cornice and enriched door and window-architraves. The corresponding room on the second floor has a fireplace with a moulded surround, pulvinated frieze, moulded cornice and an overmantel with a central panel flanked by panelled pilasters. In No. 6, on the second floor, the main W. room on the S. side of the staircase

has a fireplace with an eared marble surround with enriched outer moulding of wood, a frieze carved with two conventional dolphins, a moulded and enriched shelf and an enriched bolection-moulded panel above; the main cornice over the chimney-breast is here coved.

No. 7, block of chambers, immediately S. of roadway leading to Tudor Street, is of four storeys with a basement. The walls are of brick, the roof is tiled. The building which formerly stood on the site was destroyed by fire in 1683 and the present building was erected shortly afterwards. There is a later addition at the back, and the back and end walls appear to have been refronted. Inside the building several of the rooms have been altered, some of the old partitions have been removed and others inserted. The front or W. elevation is symmetrically designed and is generally similar to the corresponding fronts of the more northerly chambers already described. It has a modillioned eaves-cornice. The window-frames and sashes have mostly been renewed. The central entrance-doorway has a segmental head and is flanked by panelled pilasters surmounted by brackets supporting a segmental pediment. Inside the building the arrangement and design of the chambers are generally similar to those already described. The staircase is original and several of the rooms have old panelling. On the ground-floor the W. room on the N. side of the entrance passage is more elaborate than the majority of the rooms. It is lined in two heights with bolection-moulded panelling and has a moulded cornice enriched with acanthus leaves, and a moulded dado-rail and skirting. The two six-panelled doors in the E. wall are bolection-moulded and have enriched bolection-moulded architraves and plain friezes with scroll-brackets at the sides supporting moulded or enriched cornices; above the cornices to the doors and the main cornice are carved panels of scrollwork. There is an enriched member to the window-architraves. On the first floor, on the S. side of the southernmost chimney-stack, is a small closet with a small coved recess, having a semi-circular head and shaped shelves.

Fig Tree Court (Plate 199) is situated to the W. of Inner Temple Hall. The range of buildings on the N. side of the Court is of two storeys with basements. The walls are of red brick and the roof is covered with lead. It was built in the latter part of the 17th century after the fire which occurred in the Temple in 1678–9. The original roof has since been replaced by a flat roof covered with lead and some of the windows on the back elevation have been altered, as has also the interior. The front or S. elevation to Fig Tree Court has a plinth, a plain brick band at the level of the first floor and a modillioned eaves-cornice of wood. There is a low area in front of the basement-windows protected by an 18th-century iron railing. The middle of the front projects slightly and round it the cornice breaks. The windows are square-headed and have flush frames and sashes, but all of these appear to have been renewed. In the middle of the ground-floor is a round-headed archway with plain impost-blocks and keystone. It gives entrance to a passage through the middle of the building to an alley-way connecting the Cloisters to Elm Court. The back or N. elevation appears to have originally been similar to the S. front, but without any central projection and with a moulded eaves-cornice without modillions. It is now whitewashed, and the arrangement of the windows has been altered, some being blocked and others enlarged; two of the windows to the upper floors have solid frames, mullions and transoms. The chambers on the E. side of the central passage are entered from the passage through an old doorway with a two-panelled bolection-moulded door. Inside the building the chambers on the S. side of the central passage have been considerably altered. Some of the rooms have plain panelling and old cornices, and two have old surrounds to the fireplaces. The staircase to the upper floor is original and has turned balusters, straight moulded string and square newels. The chambers on the W. side of the central passage have had the entrance-hall altered and an 18th-century staircase inserted rising to the upper floor. Some of the rooms are lined with old panelling, either plain or bolection-moulded, in two heights with moulded cornices and dado-rails. On the ground-floor one room has a fireplace with a bolection-moulded stone surround and moulded shelf. In another room is a fireplace with an eared marble surround with an outer moulding of oak, an enriched pulvinated frieze and enriched and dentilled moulded shelf. On the first floor one room has an early 18th-century fireplace with an eared marble surround, with an enriched outer wood moulding, a frieze carved with a woman's head with fruit and flower swags, and at either end small enriched panels; the fireplace has a moulded shelf and an overmantel with eared corners with small swags at the sides; it is surmounted by a broken scroll-pediment with a shell in the middle; the middle of the overmantel is occupied by a modern mirror. The two doorways in this room each have the architraves surmounted by pulvinated friezes and moulded cornices. The room adjoining has a similar doorway.

Condition—Good.

(10) Middle Temple, hall, chambers in Lamb Building, the Cloisters, Pump Court, Elm Court, Brick Court, Essex Court, New Court and Middle Temple Lane, Middle Temple Gatehouse, Little Gate and Fountain, lies on the western side of the Temple Precinct. The Hall was built in 1562–73,

but the whole of the rest of the buildings to be described date from late in the 17th or early in the 18th century.

The Hall possesses one of the finest Elizabethan roofs in the country and the screen in the same building is noteworthy. The Gatehouse and Cloisters were designed by Sir Christopher Wren.

The *Middle Temple Hall* stands on the S. side of Fountain Court. It is of one storey with a basement. The walls are of brick with stone dressings, partly painted and partly of Portland stone; the roofs are covered with slates. It was in process of building in 1562, and the date 1570 which appears above the gallery at the E. end of the Hall suggests the opening of the building in that year. The roof was repaired at various times in the 17th century. In 1732 a new cupola with a weather-vane replaced the former central feature on the roof, the embattled parapet added on the N. side in 1745 and the Portland-stone dressings were added and other alterations made in 1757–8. Probably at the same time the W. end was strengthened and the S. oriel refaced. The Porch and the existing lantern are modern, and modern buildings have been added at the E. end and on the S. side of the building.

The *N. Elevation* is of seven bays, of which the first is occupied by the modern porch and the seventh by the N. oriel. The remaining bays are divided by buttresses of three stages with 18th-century stone dressings and the wall has a modern parapet. Each of the second to the sixth bays has a square-headed window of two elliptical-headed lights to the basement, all completely restored and having moulded external reveals. Above each is a square-headed window with transom and four elliptical-headed lights, lighting the Hall. The middle mullion in each case has an extra member and the jambs have moulded external reveals. The N. oriel has 18th-century rusticated angles and a four-light N. window similar to those described. The *E. Elevation* is concealed below by modern buildings. The facing and gable above are also modern. In the centre is a large double-transomed and elliptical-headed window of six pointed lights with pierced spandrels. It is considerably restored. The *S. Elevation* is similar to the N., but the lower storey is concealed by modern buildings adjoining. The S. oriel, refaced probably in the 18th century, has a modern parapet and a five-light square-headed S. window with three transoms and a wood lintel. The *W. Elevation* is all modern refacing below the gable. The window in the gable is like that in the E. wall, but has only one transom. At the basement-level are two modern doorways, now transformed into windows but perhaps representing original openings; between them is a modern two-light window.

The *Interior* (Plate 193) of the Hall (101 ft. by 40 ft.) is of seven bays, of which the easternmost is occupied by the 'screens' with a gallery above. The N. and S. walls are lined with panelling up to the level of the window-sills; the panelling is in four heights and surmounted by an entablature with triglyphs and metopes in the frieze, the latter being enriched with ornamental plaques. The W. wall and the 'oriels' which project on either side of the westernmost bay are lined with similar panelling which is taken up, in six heights, to a higher level on the W. wall; on the N. side of the N. 'oriel' the panelling varies and has two fluted Doric pilasters flanking a buffet. The Hall has an open timber roof (Plate 195) with double hammer-beam trusses dividing the bays. Though constructed on mediæval lines, the detail is of Renaissance character and the mouldings of the main timbers are of classic form. At about midway between the floor and the wall-plate are moulded corbels surmounted by square panelled pedestals, from which rise the wall-posts and the curved lower hammer-braces; the mouldings of the lower hammer-beams are those of a classic entablature and the lower side-posts terminate in elaborate turned pendants with a square cap above, from the soffit of which hang smaller pendants at the angles; the upper hammer-beams with their side-posts are similar to those below, and from both hammer-beams spring four-way curved braces; the longitudinal braces form arches below the purlins and have turned pendants at the apex; the braces below the collars form four-centred arches; in the middle of each arch is a moulded pendant, and above the collars is a row of posts in the form of small columns standing on pedestals; similar columns form the ashler-pieces.

The screen (Plate 194) is in five bays with openings in the second and fourth divisions and supports the front to the gallery above the 'screens.' The bays to the lower part are divided by fluted Doric columns which stand on panelled pedestals and support, over the middle and end bays, dentilled architraves and convex friezes ornamented with strapwork-enrichment with jewel-ornament above; over this and across the whole screen is carried a full Doric entablature with metopes and triglyphs in the frieze, with the former enriched with ornamental plaques or medallions; above each column the entablature breaks forward and on the frieze, in place of the triglyphs, is a carved bracket; on each of the front panels of the pedestals below the columns flanking the openings is carved a figure of Hercules; the openings have semi-circular arches with enriched archivolts and soffits and moulded imposts supported on carved terminal figures (Plate 47) standing on panelled pedestals; above the arches are carved brackets and, in the panelled spandrels, winged female figures each holding a wreath and a palm-branch; below the imposts the openings are

Monument (12).

Monument (6).

Monument (8).

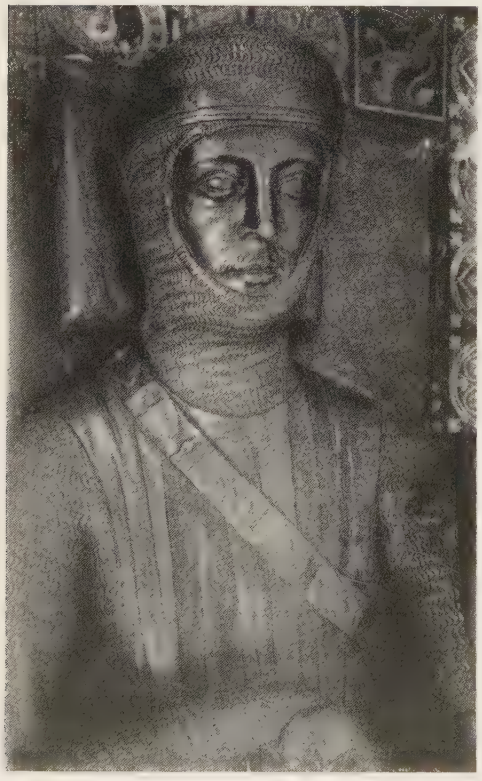
FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.

Details of effigies.

Monument (10).

Monument (9).

Monument (8).



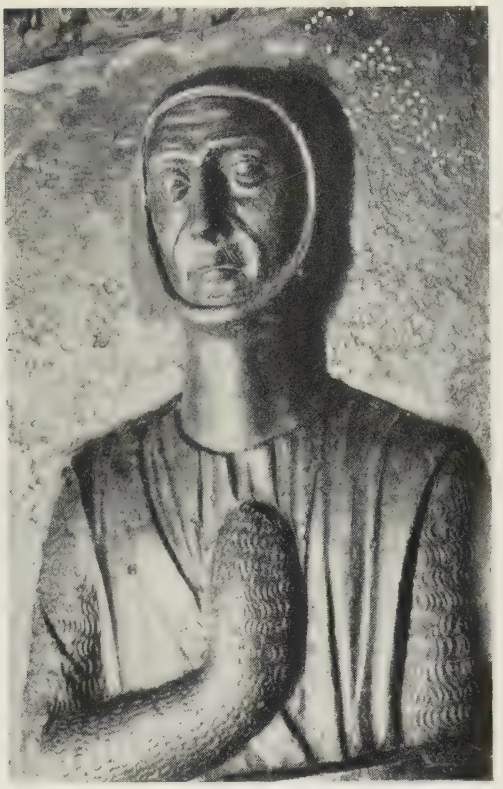
Monument (7).

FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.

Effigies, S. group.

Monument (6).

Monument (5).



Monument (4).

Monument (3).

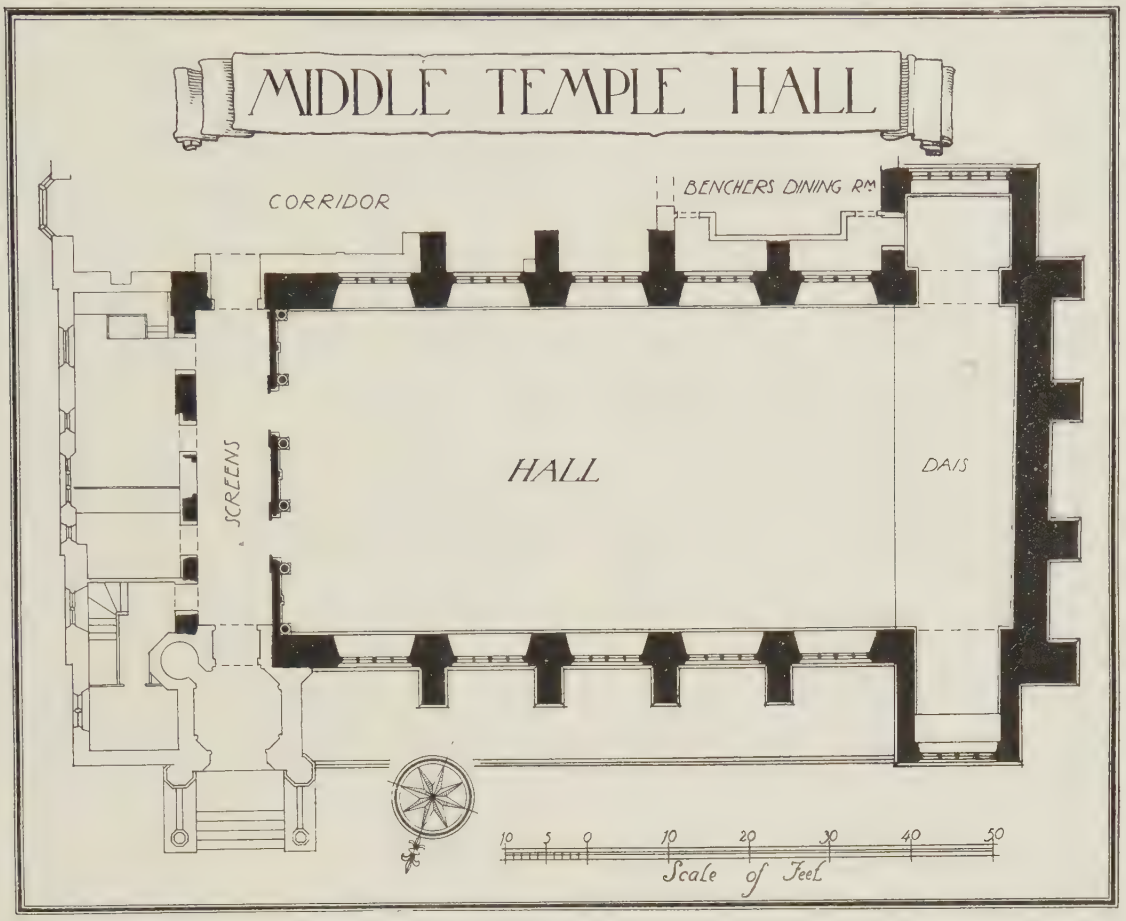
FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.

Effigies, N. group.

Monument (18) to Edmund Plowden, 1584–5.

Monument (14) to Richard Martin, 1615.

FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.



filled by doors, but these were not added until 1671; the door-posts are enriched with carved cherub-heads and pendants and the doors are each in two leaves with the capping curved downwards to the middle style; each leaf is in three panels with enriched mouldings, carved enrichment on the styles, carved swags on the middle rail, pierced and carved scrolls to the middle panels and carved foliage to the upper panels; the enriched capping is surmounted by wrought-iron chevaux-de-frieze with spikes alternating with fleur-de-lis and scroll ends. The gallery-front above the main entablature, has the bays divided by terminal figures, standing on pedestals and surmounted by Ionic capitals supporting a continuous entablature with an elaborately enriched frieze and modillioned cornice; on the frieze are carved grotesque masks; the base to the gallery-front is formed of a plinth of carved panels; between the terminal figures the closed front of the gallery stops at about half the height of the figures; each bay is in three divisions; the middle division has a round-headed niche flanked by small fluted Ionic pilasters and contains a small female figure with varying attributes, and each of the side divisions is filled with an elaborately carved Jacobean cartouche; the closed front is surmounted by an enriched convex capping and over each of the small pilasters is a carved mask; between the closed front and the upper entablature each bay is divided by a central post which is panelled at the sides and back and has carved, on the front, a satyr in full relief; below the upper entablature each division has coupled enriched arches which spring off carved corbels and terminate, in the middle, on a pendant carved in the form of an Ionic capital. The 'screens' have a plain plastered ceiling below the gallery. The E. side of the screen has a panelled dado with moulded base and capping; this projects slightly below the fluted Doric pilasters which divide the screen into bays and support a continuous entablature. At the S. end of the 'screens' passage is a doorway with a four-centred head and a late 16th-century door; the door is in two leaves, plain on the S. side but towards the 'screens' it is elaborately decorated and divided by a central and side fluted Doric pilasters supporting a frieze enriched with jewel-ornament; the arched head above is ornamented with radiating fluting; between the

main pilasters are semi-circular arches, enriched and with foliated spandrels; they spring off smaller Doric pilasters which are also fluted. *Glass*: In E. window are the following shields-of-arms set within various architectural compositions with scrollwork, flanking Corinthian and other columns, cartouches, etc., with inscriptions below, and in the bottom of two middle lights of upper row the date 1570 in large figures—in upper row, (*a*) George Snigg, 1602; (*b*) Thomas Denton and John Hugford; (*c*) Matthew Smith and Thomas Dudley; (*d*) Edward Ameridith, 1574, and Thomas Aldersaye, [15]70; (*e*) Thomas Andrews and Edward Osborne; (*f*) Richard Carew of Athoy. In second range, (*a*) Francis Saunders and Thomas Walcot; (*b*) John, Lord Peter and Sir Nicholas Hyde, 1626; (*c*) Sir Anthony Browne and Sir John Popham; (*d*) Miles Sandes and Sir Walter Pye; (*e*) George Nichols 1559; (*f*) John Agmondisham and Sir Edward Turner. In third range, in elliptical panels with wreaths, (*a*) Matthew Evens; (*b*) Sir William Perriam; (*c*) William Wheatley; (*d*) Henry Somaster; (*e*) Humphrey Moseley; (*f*) John Huyde. In N. wall—in first window, (*a*) Sir William Weston; (*b*) Thomas Fortiscue; (*c*) Walter Dowriche; (*d*) Sir John Clifton; (*e*) Thomas Fermer; (*f*) Thomas Eynes; (*g*) Christopher George. In second window, (*a*) Richard Hackluyt; (*b*) Philip Jermyn; (*c*) John Savell; (*d*) Thomas Nichols; (*e*) John Ashefield; (*f*) Edmund Buckenham; (*g*) William Fleetwood; (*h*) Henry Vernon. In third window, (*a*) Sir Robert Napper; (*b*) [Henry Percy, Earl of Northumberland, K.G.], within garter surmounted by a coronet; (*c*) George, Lord Audley, surmounted by a coronet; (*d*) Sir Edward Sanders (Plate 196); (*e*) Sir Walter Rawleighe; (*f*) John Popham; (*g*) Edward, Lord Windsor (Plate 196); (*h*) Sir Thomas Barington; (*i*) Edward, Lord Stafford; (*j*) Sir Augustus Nicholls; (*k*) Francis Morgan; (*l*) Christopher Turnor. In fourth window, (*a*) George Carey; (*b*) Sir Maurice Barkely; (*c*) Peter Vavasor; (*d*) Thomas Fanshew; (*e*) Nicholas Havard; (*f*) Lewis Fortescewe; (*g*) Thomas Powle; (*h*) Sir James Dyer (Plate 196); (*i*) Richard Moldworth; (*j*) Edward Fenner; (*k*) William Rede; (*l*) Thomas Gent. In fifth window, (*a*) Lewis, Lord Mordant; (*b*) [William, Earl of Worcester], within a garter surmounted by a coronet (Plate 196); (*c*) [George Earl of Huntingdon], with a garter surmounted by a coronet; (*d*) Edward Hodye; (*e*) Andrew Corbet; (*f*) Henry Ferres (Plate 196); (*g*) George Grenfeilde; (*h*) Richard Weston; (*i*) Sir Thomas Edmonds; (*j*) George Frevill. In N. oriel window, (*a*) Edmund Mervin; (*b*) Sir Henry Calthorpe; (*c*) Sir David Williams; (*d*) Sir Edward Phelips, 1610. In S. wall—in first window, (*a*) John Newcourt; (*b*) Sir Christopher Browne; (*c*) Richard Lewkner; (*d*) Edward Martyn; (*e*) Sir William Periam; (*f*) Thomas Hatton; (*g*) Thomas Tresham; (*h*) Thomas Meade. In second window, (*a*) Richard Ingepene; (*b*) Nicholas Luke; (*c*) John Talbot; (*d*) John Spenser; (*e*) Ralph Sheldon; (*f*) Thomas Morgan; (*g*) John Ratcliff; (*h*) Sir Christopher Heydon (Plate 196). In third window, (*a*) Thomas Carus; (*b*) Lewis Stuart, Duke of Richmond, within a garter surmounted by a coronet (modern restoration); (*c*) George Villiers, Duke of Buckingham, within a garter surmounted by a coronet (modern restoration); (*d*) Sir Edward Hoby; (*e*) Sir George Denys; (*f*) Ferdinand, Lord Strange; (*g*) John, Lord Darcy; (*h*) Sir John Throgmorton; (*i*) Richard Parker; (*j*) Sir Thomas Malet, 1641; (*k*) Sir Robert Barkely, 1632; (*l*) Sir Francis Hervey, 1626. In fourth window, (*a*) Edward Horsey; (*b*) Sir Humphrey Browne; (*c*) John Southcote; (*d*) Sir William Babthorp; (*e*) Edward Stampe; (*f*) Sir Hugh Pawlet; (*g*) Sir John Bramston; (*h*) Robert Jermyne, 1574; (*i*) Pepys; (*j*) George Sydenham. In fifth window, (*a*) Anthony Browne, Viscount Montague; (*b*) [George Talbot, Earl of Shrewsbury], within a garter surmounted by a coronet; (*c*) [Charles Blount, Earl of Devon], within a garter surmounted by a coronet; (*d*) Thomas Meynell; (*e*) George Gascoigne; (*f*) Tristram Mychell; (*g*) Richard Ferrers; (*h*) Reynold Braye; (*i*) Sir Henry Mountague; (*j*) Puleston; (*k*) Robert Hyde; (*l*) Sir Robert Catlyn. In S. oriel window (repaired 1735–1787), (*a*) Sir James Whitlock, 1624; (*b*) Sir Nicholas Lechmere, 1689; (*c*) Edmund Plowden; (*d*) Sir Edward Montagu; (*e*) Sir Geoffrey Palmer, Bart.; (*f*) William Montagu; (*g*) Sir Henry Hatsell; (*h*) Robert Tracy; (*i*) 18th-century; (*j*) Sir Robert Hyde; (*k*) Sir Peyton Ventris; (*l*) Sir George Treby; (*m*) achievement-of-arms of Edward, Earl of Clarendon; (*n*) achievement-of-arms of Thomas, Lord Clifford of Chudleigh; (*o*) achievement-of-arms of Henry, Earl of Clarendon, 1685; (*p*) Sir Henry Gould; (*q*) Sir Edmund Saunders; (*r*) achievement-of-arms of Laurence, Earl of Rochester, 1685, within a garter surmounted by a coronet all under a curtained canopy; (*s*) 18th-century; (*t*) 18th-century; (*u*) achievement-of-arms of John, Lord Sommers, 1698; (*v*) achievement-of-arms of Francis, Lord North, 1682, under curtained canopy. In W. wall, in W. window (Plate 14) (*a*) within cartouche of scrollwork, shield-of-arms of the Middle Temple; within cartouches of scrollwork surmounted by crowns, (*b*) a fleur-de-lis; (*c*) a rose; (*d*) a pomegranate; (*e*) a falcon and fetterlock; (*f*) similar to (*a*); (*g*) Royal Arms of the Stuarts within a garter surmounted by a crown; (*h*) within cartouche of scrollwork surmounted by a crown, the arms of England; (*i*) Royal Arms of the Tudors within a garter surmounted by a crown; (*j*) similar to (*i*); (*k*) similar to (*h*); (*l*) similar to (*g*).

At the W. end of the Hall is a large lead cistern

(Plate 6) with small panels, the date 1612 and a Tudor rose.

In the Basement at the foot of the stair from the ground-floor is a 16th-century doorway with chamfered jambs and four-centred head; it is fitted with an old nail-studded door, plain on the inside but towards the staircase with a moulded surround and vertical ribs planted on the surface; it is hung on two strap-hinges and was placed in its present position a few years ago.

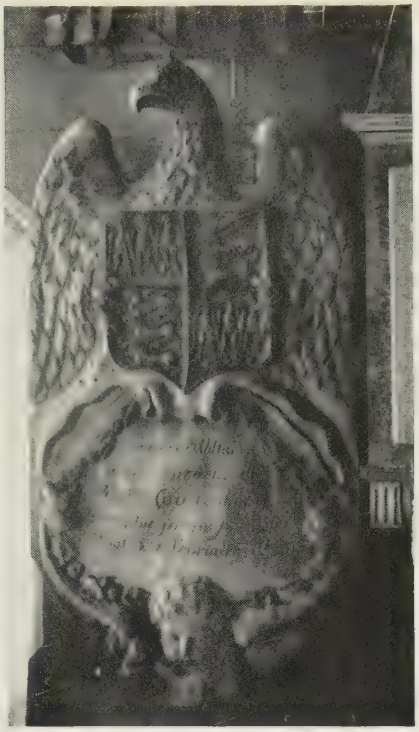
Lamb Building (Plate 190) stands in Tanfield Court immediately S. of the Temple Church. It is an isolated rectangular building of four storeys with attics and a basement. The walls are of red brick; the roofs are tiled. It was built in 1666-7 immediately after the Great Fire. Alterations have since been made to the roof and the present parapet probably replaces a former eaves-cornice. Inside the building several of the rooms have been modernised and the plans of some of the chambers have been altered by the removal of old or the insertion of later partitions. The front or W. elevation is symmetrically designed and has a plinth and brick bands between the storeys and below the parapet. There are six square-headed sash-windows to the ground-floor and seven to each of the three upper floors; the windows have flush frames, but most of these and the sashes have been renewed. Below the ground-floor windows are square-headed recesses, pierced for ventilation, and the attics have flat-topped dormers. The entrance-doorway in the middle of the ground-floor projects slightly in front of the general wall-face. It has a semi-circular arched head with projecting imposts and is surmounted by a pedimental hood of wood supported on scroll-brackets carved with lions' heads on the fronts and acanthus-leaf on the soffits; on the tympanum is carved an 'Agnus Dei.' The doorway is approached by a flight of seven steps flanked by plain iron railings. The roof is hipped. The E. elevation is similar to the W. front and has, to each floor, a range of six windows with a central square-headed recess or blocked window. The end elevations are covered with plaster and have windows similar to those on the front; some of these are blocked. Inside the building there is a central staircase on the W. side of the house on either side of which, on each floor, is a set of chambers. Each set of chambers appears originally to have consisted of three rooms, two on the E. side and one on the W. side of the building, with a passage against the staircase-wall and a cupboard between the back of the staircase and the W. wall of the inner E. room. Some of the rooms retain their bolection-moulded panelling, which is in two heights with moulded cornices, dado-rails and skirting; other rooms are similarly lined with plain panelling. A few of the rooms have old fireplaces. On the ground-floor the S. wall of the S.W. room is lined with long narrow vertical panelling with hollow-chamfered styles. On the second floor, one room on the E. side of the S. set of chambers which retains its original bolection-moulded panelling has a good original fireplace; it is of marble with a bolection-moulded architrave with a panelled frieze flanked by small brackets and a moulded and enriched cornice. On the third floor, the S.E. room is lined with re-used early to mid 17th-century panelling in five heights of square panels, each of which is divided saltirewise in four raised triangular panels; flanking the doors are panelled pilasters.

The *Cloisters* (Plate 191) stand to the S. of the W. end of the Temple Church and form the E. end of Pump Court. They are of four storeys. The walls are of red brick and Portland stone; the roofs are tiled. They were rebuilt from the designs of Sir Christopher Wren in 1681 on the site of the former cloisters which were destroyed in the fire of 1678–9. The building is rectangular and at the N. end is a later small semi-octagonal projection containing a staircase; there is a second staircase on the W. side of the S. end overlooking Pump Court. Part of the wall to the top floor at the S. end of the E. front appears to have been rebuilt and the former eaves-cornice was replaced by parapet-walls in the 19th century. There was originally a small wing projecting eastwards from the N. end of the building which was taken down in 1825; this no doubt contained the original N. staircase, the present staircase being modern. The E. elevation is of red brick with projecting bands between the storeys. The ground-floor has an arcade of eight open arches in Portland stone. They are semi-circular with plain keystones and rest on square piers with plain imposts and bases. Each of the three upper floors has a range of eight square-headed windows with flush frames and sashes which have generally been renewed. The W. elevation to Pump Court is similar but of five bays only, the remaining three southernmost bays being covered by the S. range of Pump Court. An inserted panel above the arcade reads "Vetustissima Templariorum Porticu Igne consumpta An° 1679. Nova haec sumptibus medii Templi exstructa An° 1681. Guilelmo Whitelocke Arm. Thesaur°." A similar inscription is repeated on the E. and N. fronts. The N. elevation was originally in two bays with semi-elliptical arches on the ground-floor and square-headed windows above; the E. bay is now concealed by the 19th-century annexe. Inside the building the ground-floor forms an open loggia or ambulatory two bays wide and stone flagged. Along the middle runs a colonnade of seven columns of the Doric order supporting a plain beam. On each of the upper floors are three sets of chambers, two entered off the S. staircase and one off the N. staircase. Some of the rooms have been altered and modernised. Others are lined with old panelling, plain

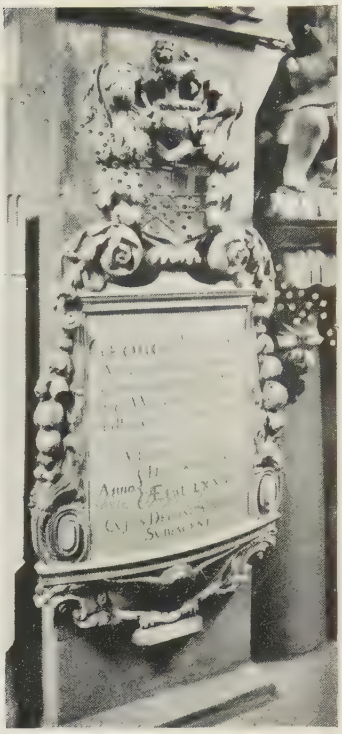
or bolection-moulded, in two heights with moulded cornices, dado-rails and plain or moulded skirtings. Several of the old panelled doors remain and some retain their old brass rim-locks, finger-plates, etc. A few of the rooms retain old fireplaces with stone or marble surrounds. On the second floor, to the middle set of chambers, across the inner hall, is a semi-elliptical arch, with moulded archivolt, panelled soffit, carved cherub-head key and carved foliated spandrels; one respond has been removed and the other is panelled and has a moulded cap. The staircase at the S. end of the building has turned balusters, moulded string and handrail and square newels. The lower part of the flight from the ground-floor to the first floor has been altered.

Pump Court (Plate 198) lies between Tanfield Court on the E. and Middle Temple Lane on the W. Chambers Nos. 1, 2 and 3 stand on the S. side of the Court, Nos. 4 and 5 stand at the W. end, and the return end of No. 5 and No. 6 stands on the W. end of the N. side. Adjoining No. 6 on the E. with the back elevation to Pump Court is No. 1 *Hare Court* and across the E. end of the Court are the Cloisters. The buildings are of four storeys with basements. The walls are of red brick; the roofs are tiled. The buildings were erected *c.* 1680 after the fire which occurred in the Temple in 1678–9. Later alterations include the replacing of the former eaves-cornice by a brick parapet to most of the buildings, and internally some of the rooms have had their original partitions removed or later partitions inserted and others have been considerably modernised. The N. elevation of Nos. 1, 2 and 3 to Pump Court is continuous. It has a plinth and brick bands between the storeys, those below the two topmost floors being moulded on the underside. The windows are square-headed and have flush frames and sashes except the window on the top floor above the entrance to No. 2, which has a solid frame with transom and mullion; most of the frames and sashes have been renewed. The three entrances are of painted stone, each has a moulded architrave, pulvinated frieze and moulded cornice supported on console-brackets and surmounted by a broken curved pediment. The S. elevation to Elm Court follows the general design of the front elevation, but No. 3 retains its wooden modillioned cornice. The E. elevation of Nos. 4 and 5 to Pump Court is generally similar to the N. front of Nos. 1, 2 and 3, but retains its original modillioned cornice. Placed centrally between the ground-floor windows is a brick archway to a passage communicating with Middle Temple Lane; it is semi-circular with plain imposts and key-block. The W. elevation of Nos. 4 and 5 to Middle Temple Lane has a chamfered plinth and plain brick bands between the storeys and below the later parapet. The archway to the passage from Middle Temple Lane to Pump Court is uniform with that on the front to the Court. The S. elevation of No. 6, the return front of No. 5 and the back elevation of No. 1 Hare Court to Pump Court are continuous and generally similar to the buildings on the opposite side of the Court. The modillioned cornice from the W. range is continued over the return end of No. 5, beyond which the wall is carried up in a re-built parapet. The entrances to Nos. 5 and 6 are uniform with the entrances already described. On the top floor between the seventh and eighth windows from the E. is a sundial. It is placed on a painted wood panel with a moulded cornice and broken pediment, and below is an apron with an ovolo-moulded shelf. Painted on the middle of the panel are the letters "T H C", for Henry Chauncy, and the date "1686" and on the apron is the following inscription, "Shadows we are and like shadows depart." The panel has been repainted at various times. The N. elevation of this range to Hare Court has a cement plinth and brick bands between the storeys; the bands at the second and third-floor levels are moulded. No. 1 Hare Court retains the modillioned eaves-cornice, but the rest of the front has been replaced by a parapet. The front to No. 1 Hare Court is symmetrically designed and has an entrance-doorway with a round arch of rubbed brick flanked by plain pilasters with scroll-tops and acanthus-leaves below the scrolls, which support a moulded brick cornice and curved pediment. The middle window on each of the upper floors has a solid frame with mullion and transom, but the remaining windows have flush frames and sashes most of which have been renewed. Inside the buildings, the chambers follow a more or less common plan varied slightly in the W. range of the Court. Opposite each entrance is a staircase, on either side of which is one set of chambers, entered off the staircase-landing, on the upper floors, and off the entrance-hall on the ground-floors. Many of the rooms retain their old panelling, which is either plain or bolection-moulded and in two heights with moulded cornices, dado-rails and plain or moulded skirtings. Some of the old panelled doors remain and several retain their old brass rim-locks. Some of the rooms have late 17th or early 18th-century fireplaces with stone or marble surrounds of varying design. In some of the chambers, across the passage out of which the various rooms are entered, is a semi-circular or semi-elliptical moulded arch, panelled on the soffit, and carried on panelled responds with moulded caps and bases. In No. 2 the arch across one of the passages on the top floor has a carved cherub-head key and carved cherubs' heads in the spandrels, and in No. 3 the arch across the passage to the corresponding set of chambers has curved scroll-leaves in the spandrels. The entrance to one of the rooms on the ground-floor of No. 2 has a somewhat similar arch, with panelled pilasters at the sides and carved scroll-spandrels.

(33) to Clement Coke, 1629–30.



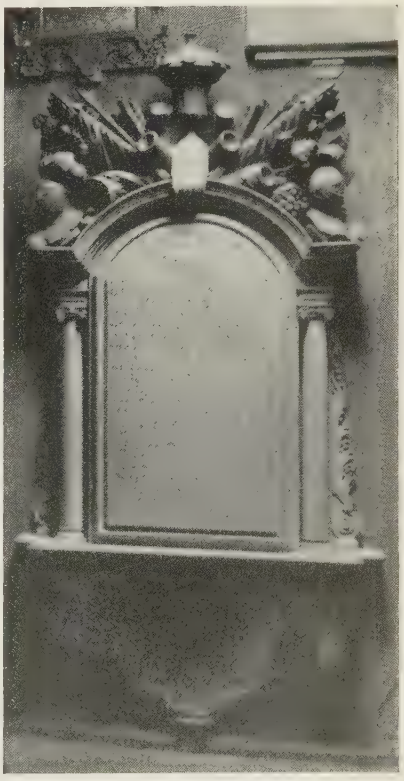
(26) to Sir John Williams, 1668.



(36) to George Wylde, 1679.

(32) to Edward Turnor, 1623.

(48) to Henry Wynn, 1671.



(29) to William Freman, 1701.

FARRINGDON WITHOUT: (7) TEMPLE CHURCH OF ST. MARY.

FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.
Lamb Building, 1667. W. Front.

FARRINGDON WITHOUT: (8) HOUSE OF THE MASTER OF THE TEMPLE, 1667.
S. Front.

E. side.

Interior.

FARRINGDON WITHOUT: (10) MIDDLE TEMPLE. Cloisters, 1681.

FARRINGDON WITHOUT: (9) INNER TEMPLE.

Doorways of No. 4 and No. 5 King's Bench Walk.

The chambers on the W. side of the first floor of No. 3 are very complete and the large room facing the S. is lined with oak panelling, bolection-moulded and in two heights with an original skirting, moulded dado-rail and coved cornice carved with acanthus-leaf enrichment. The fireplace has a bolection-moulded marble surround with an oak frieze carved with foliated scrolls and a moulded and enriched shelf; the overmantel has a central rectangular panel with enriched mouldings flanked by panelled pilasters enriched with carved swags of leaves and flowers with moulded bases and caps framed by the return of the main cornice. One room on the second floor of No. 6 has an enriched cornice and an original built-in book-case. The staircase to each block of chambers, including No. 1 *Hare Court*, is original and rises from the ground to the top floor. Each has turned balusters with moulded strings and handrails and square newels, some of which have turned pendants. In No. 6 only the first flight of the staircase is original. There are two doors at the entrance to each set of chambers from the respective landings or entrance-halls. The outer doors are mostly original and are generally in two leaves, hinged in the middle and hung on heavy strap-hinges; towards the landings the doors are panelled, but on the inside they are flush.

Elm Court is situated on the S. side of Pump Court. No. 1 Elm Court stands at the W. end of the N. side of the court in the angle formed by the meeting of the S. and W. ranges of Pump Court. It is of four storeys with cellars. The walls are of red brick; the roofs are tiled. It was built in the latter part of the 17th century, at the same time as the old buildings in Pump Court. The upper parts of the external walls appear to have been rebuilt at a later date and inside the building some of the rooms have been modernised. The S. Elevation to Elm Court is similar to and a continuation of the back elevation of the S. range of the buildings in Pump Court; the string-courses between the storeys, however, are at a slightly lower level than those to the adjoining building and the walling, above the string-course at the third-floor level, with the parapet, appears to have been rebuilt. The doorway at the W. end of the front is similar to those in Pump Court, but has, above it, a later elliptical window. The W. front to Middle Temple Lane is a continuation of the W. front of the W. range of the buildings in Pump Court; the upper part of the wall may have been rebuilt. Inside, the building is generally similar to the interiors of the buildings round Pump Court.

Brick Court is situated on the W. side of Middle Temple Lane, immediately E. of Essex Court. Nos. 2 and 3 stand on the W. side of the court. They form a rectangular block of buildings of four storeys with basements. The walls are of red brick and the roofs are tiled. They were erected *c.* 1679 after the fire which occurred in the Temple in 1678–9. A fire in 1704 caused a certain amount of damage which necessitated the rebuilding of the staircase of No. 2, and later alterations include the re-arrangement of some of the internal partitions and the modernisation of some of the rooms. Owing to the rise of the ground from the river towards the Strand, No. 3, which stands to the N. of No. 2, has the floor-levels at a slightly higher level than those of the more southern building, and there is a corresponding difference in the levels of the respective string-courses and windows; otherwise the elevations are continuous. The elevations have a chamfered plinth, projecting brick bands between the storeys and below the parapet to the southern half of this building; this parapet replaces a former eaves-cornice which still remains on the E. and W. fronts of No. 3. The windows are square-headed and have flush frames and sashes which have mostly been renewed. The E. elevation has two doorways of stone and each square-headed with a moulded architrave and moulded cornice supported on console-brackets and surmounted by a broken segmental pediment with a ball on a pedestal in the middle. Above the doorway to No. 2 is a plain stone panel inscribed "Phoenicis instar revivisco Martino Ryder Arm. Thesaurario Anō. Dom. 1704"; the inscription appears to have been recut. Inside the building opposite each of the entrances is a staircase which rises the whole height of the building; on each floor, on either side of the staircase, entered from the respective landings is a set of chambers. These follow a common plan and have one large room on the W., overlooking Brick Court, a smaller front room overlooking Essex Court and a small chamber between them. The rooms open off a passage which has an entrance-door on to the landing, and on the same side is a cupboard behind the staircase. The entrances to the chambers each have two sets of doors; the outer doors are generally original and are each in two leaves hinged together in the middle and hung on heavy strap-hinges; the doors are flush on the inside and panelled towards the staircase. Many of the rooms are lined with old panelling; some of the panelling is plain, some is ovolo-moulded and that to the principal rooms is generally bolection-moulded; the panelling is in two heights with moulded cornices, dado-rails and plain or moulded skirtings. Some of the old panelled doors remain and several retain their old brass rim-locks and old hinges. Some of the rooms have old fireplaces with stone or marble surrounds, but with few exceptions have later grates. In No. 2, the passage to the ground-floor chambers on the S. side of the entrance is lined on one side with re-used late 16th or early 17th-century panelling. On the second floor the chambers on the N. side of the staircase, known as Oliver Goldsmith's chambers, are very complete

and more elaborate than any in the building. The passage and both the E. and W. rooms are lined with bolection-moulded panelling. The W. room (Plate 201) has a coved cornice, enriched on the E. and along part of the N. wall; there are three doors in the E. wall, of which the southernmost is a sham; all have the architraves enriched with carved acanthus-leaf, and the middle one has panelled pilasters at the sides flanked by swags of carved leaves and flowers dropping from lions' masks over which the main cornice is returned. The E. room has the cornice enriched over the fireplace and the bolection-moulded architrave to the door carved with acanthus-leaf enrichment. The middle room, which is lined with plain panelling with a moulded cornice, has double doors to both the E. and W. rooms, the door to the former being glazed in the upper panels. In the passage the doorways to the E. and W. rooms have bolection-moulded architraves with the panels above flanked by small carved swags. In No. 3, across the passage, some of the chambers have a semi-elliptical or semi-segmental panelled arch with a moulded archivolt and carried on panelled pilasters with moulded caps and bases.

No. 1 stands on the S. side of the Court and was rebuilt in 1909–10, but has a re-used late 17th-century stone doorway uniform with those to Nos. 2 and 3.

Essex Court stands on the N. side of Fountain Court between Brick Court on the E. and New Court on the W. Chambers No. 1 stand on the S. side and Chambers Nos. 2 and 3 stand on the W. side of the Court. These buildings are of four storeys with basements; the walls are of red brick, with Portland-stone dressings to Nos. 2 and 3; the roofs are tiled. Chambers Nos. 2 and 3 were built for the Society by Dr. Barbon in 1677, and Chambers No. 1 were built shortly after the fire of 1678–9. Each block of chambers is rectangular on plan, Nos. 2 and 3 are divided on the ground-floor by a central passage-way connecting Essex Court with New Court, and there is a small rectangular extension on the N.W. angle of No. 1 connecting it with No. 2, which was apparently added in 1784.

The N. elevation of No. 1 has brick bands between the storeys and a modillioned eaves-cornice. The windows are square-headed with flush frames and sashes which have mostly been renewed. The doorway is square-headed with stone architrave and a moulded cornice supported by console-brackets and surmounted by a broken segmental pediment. The S. elevation of No. 1 to Fountain Court (Plate 198) is similar in character to the N. elevation, but only retains the E. half of its wooden eaves-cornice. At the top is a sundial inscribed "Discite Justitiam Moniti"; it was erected in 1685 and last repainted in 1914. The W. elevation is similar, but has a modern parapet. Inside the building is a central staircase with one set of chambers opening off either side of the landing on each floor. Many of the rooms are lined with original panelling, either plain or bolection-moulded, in two heights with moulded cornices, dado-rails and plain or moulded skirtings and bolection-moulded architraves to the doorway; some of the rooms have old doors with bolection-moulded panels and some retain their old fireplaces with marble surrounds; some of the doors have old brass rim-locks. The chambers (Plate 200) on the S. side of the second floor are of a more elaborate character than the others in the building. The S.E. room has a plaster moulding running round the ceiling above the wood cornice, which here is enriched with egg-and-dart and conventional leaf-ornament. The entrance-doorway to this room has a flat surround enriched with guilloche-ornament, around which is the bolection-moulded architrave. The bolection-moulded panel over the fireplace is surrounded with richly carved work of water-fowl and fishes, including a crab and lobster, with swags of leaves and flowers, etc. The S.W. room has an enriched cornice and an original fireplace with a bolection-moulded marble surround, plain frieze with small scroll-brackets at either end and a moulded cornice enriched with carved acanthus-leaves; the overmantel has a plain projecting panel with well-carved swags, on either side and above, of fruit and flowers. The middle room on the S. side of these chambers has an original fireplace with a black-marble bolection-moulded surround, and over the panel above are carved two cherub-heads with festoons at the sides of draped curtains with tassels. The small room in the annexe has a bolection-moulded surround to the fireplace; opening off the room by the side of the chimney-breast is a powder-closet. The staircase from the ground to the top floor is original and has turned balusters, moulded strings and handrails and square newel-posts. Each of the entrances to the chambers off either side of the staircase-landings have two sets of doors; the outer doors are mainly original; they are panelled on the outside and flush on the inside and hung on heavy strap-hinges.

The E. elevation of Nos. 2 and 3 to Essex Court has stone rustications at the angles, a moulded stone capping to the plinth, stone bands between the storeys and a modillioned wood eaves-cornice. The two doorways have square heads, stone architraves and cornices resting on consoles. Near the middle of the block is a wide archway and passage to New Square. The arch is round-headed with moulded stone architrave and plain impost-blocks and keystone; above it is an enriched stone panel inscribed "T A C 1677" for Anthony Collins, Treasurer. The windows are similar to those of No. 1 but have stone key-blocks; most of the frames are old and many of the sashes appear to be original. The S. and W. elevations follow

the design of the E. front. The archway in the W. front is uniform with the one on the E. front and has a similar panel above it. One old fluted rainwater head remains on this side. Inside the building, opposite each of the entrances, is a staircase which rises from the ground to the top floor and has turned balusters, moulded strings and handrails and square newels. There is a set of chambers on either side of each of the staircases, each opening off the respective landings or entrance lobbies through two sets of doors. The outer doors are each of two leaves, hinged down the midde, each leaf being of two moulded panels externally and flush in the inside; the doors are hung on massive strap-hinges. Many of the rooms are lined with old panelling, either plain or bolection-moulded, in two heights with moulded cornices and dado-rails and plain or moulded skirtings. Some of the rooms have old panelled doors, several of which retain their old brass rim-locks. Some of the old marble surrounds remain to the fireplaces. In No. 2, one room on the first floor, since divided into two by the insertion of a later partition, has an enriched cornice and ornamental fireplace. The fireplace has a plain marble surround, eared and with an enriched outer moulding flanked by scroll brackets; above is a long rectangular panel with an oval sinking in the middle with a scroll-key and carved swags of leaves and flowers on either side. In No. 3, one room on the first floor has a fireplace with a marble surround and an outer wood moulding, an enriched frieze and moulded shelf; above the panel to the overmantel is carved an eagle with festoons of leaves and flowers, and there are similarly carved swags on either side. The main cornice, where carried round the projecting chimney-breast, is enriched. In some of the chambers some of the adjoining rooms open out of each other through half-round or semi-elliptical panelled arches with moulded archivolts and panelled responds with moulded caps and bases.

New Court (Plate 199) stands on the N. side of Fountain Court and W. of Essex Court, the buildings of which form the E. side. The chambers stand on the W. side of the court and consist of a rectangular block of buildings of four storeys and a basement. The walls are of brick and the roofs are tiled. They were built by Dr. Barbon, who conveyed them to the Society in 1676, shortly after their erection. The E. elevation, which faces the court, is symmetrically designed. It has a slightly projecting base with a moulded stone capping, rusticated stone angles, brick bands between the storeys and a modern brick parapet. The doorway in the middle of the ground-floor has a round-headed arch with plain impost-blocks and rusticated stone surround supporting an entablature with pulvinated frieze and segmental pediment. The windows are square-headed and have flush frames and sashes, which have mostly been renewed. The N. and S. elevations are of similar character to the E. front, but the stone capping is omitted from the plinth and there are no stone rustications to the western angles; the W. window of the top floor has solid frame, mullions and transom. Inside the building a central entrance-passage on the ground-floor leads to the staircase on the W. side of the building and is lined for two-thirds its height with plain panelling with a moulded dado-rail and cornice. There are two sets of chambers on each floor, one on either side of the staircase. Each set of chambers is entered through two doors; all the outer doors are original and of heavy construction; they are flush on the inside and panelled externally and are hung on heavy strap-hinges. Many of the rooms retain their old panelling and some have old doors and fireplaces. The panelling is in two heights with moulded cornices, dado-rails and plain or moulded skirtings and is either plain or bolection-moulded. Some of the doors have old brass rim-locks. The original fireplaces have marble surrounds.

Nos. 3 to 6 Plowden Buildings, block of chambers on W. side of Middle Temple Lane, is of five storeys with attics. The walls are of brick; the roofs are covered with slate. The building is a rectangular block, detached on all sides above the first-floor level and was erected for the Society by Dr. Barbon in 1687–8. The E. elevation to the Lane has since been refronted or rebuilt and the interiors of many of the chambers have been altered. The *W. front* overlooking the gardens has brick bands between the storeys and a later parapet; the roof has been altered. On each floor is a range of eight square-headed windows with flush frames and hung sashes, practically all of which have been renewed. Built against the E. end of the *N. front* is a flight of stone steps to the main entrance-doorway, which is on the first floor. This doorway is square-headed with a moulded stone architrave, pulvinated frieze and moulded cornice supported on console-brackets and surmounted by a broken segmental pediment. Otherwise the elevation is similarly treated to the W. front. There is an old lead rainwater-pipe with a shaped head ornamented with an 'Agnus Dei.' A somewhat similar pipe has been refixed on the E. front. The *S. front* is of similar character to the N. front, but has no doorway. Inside the building a corridor on the first floor leads from the main entrance doorway to the staircase, which is situated in the middle of the E. side of the building. Each floor, above the ground-floor, is divided into four sets of chambers which open off the staircase-landings. The outer door to each set of chambers is original and each is of two moulded panels; they are each hung on two heavy strap-hinges and some retain their old bolts and bars; some of the doors are divided into two and the main hinges are again hinged in the middle. Some of the rooms have old

panelling, plain or bolection-moulded, in two heights with plain skirtings and moulded dado-rails and cornices. Many have their original bolection-moulded doors and architraves. A few of the rooms retain old fireplaces, including one room on the third floor which has an architrave enriched with egg-and-tongue ornament, a pulvinated frieze carved with oak-leaves and ribbons with a plain projecting panel in the middle and an enriched cornice. The staircase from the first to the fifth floor is original and has moulded strings and handrail, square newels and turned balusters.

No. 2 Middle Temple Lane, known as the Old Post House, block of chambers on the E. side of the Lane, immediately S. of the Gatehouse, is of five storeys with a basement. The walls are of plastered timber-framing with some brick and some weather-boarding; the roofs are tiled. It was re-built *c.* 1693; the ground-storey of the N. end of the building was altered in the 19th century, when iron stanchions were inserted to carry the N. part of the front wall and the interior was adapted to be used as a modern shop. The interiors of many of the chambers have also been altered. The W. front to the Lane has, at the S. end, a brick wall to the ground-floor with a plinth. The upper storeys, except over the entrance-doorway, which is a little S. of the middle of the front, projects some way over the stanchions and wall to the ground-floor. Above the windows to each of the upper floors is a continuous moulded cornice and at the eaves-level is a modillioned cornice of deeper projection. At the S. end of the building the cornice is omitted above the third-floor windows and the two upper storeys are weather-boarded. All the windows are square-headed and have hung sashes, most of which have been renewed. The back of the building is plastered and has a moulded eaves-cornice. Inside the building some of the rooms are lined with plain or bolection-moulded panelling with cornices, dado-rails and skirtings, and a few of the old fireplaces remain. Most of the panelled outer entrance-doors to the chambers are original.

No. 3 Middle Temple Lane (Plate 199), block of chambers, adjoining No. 2 on the S., is of four storeys and a basement. The walls to the level of the first floor are of brick, above which they are timber-framed and plastered; the roofs are tiled. It was rebuilt *c.* 1693, but has been altered internally. The W. front to the Lane has a projecting plinth. The front above the first-floor level projects, the soffit of the projection being slightly curved; at the eaves-level is a modillioned cornice. The entrance doorway is square-headed and has a moulded frame enclosing two square-headed lights above the doorway. The basement windows have segmental heads, but the remaining windows are square-headed. Two on the first floor and one on the second floor have solid frames with mullions and transoms; the others have hung sashes, most of which have been renewed. Inside the building is an original staircase with moulded strings and handrail, turned balusters and square newels. The chambers are generally similar to those in No. 2 Middle Temple Lane. The outer doors are mostly original, flush on the inside and of two bolection-moulded panels towards the staircase-landings; they are each hung on two heavy strap-hinges.

The *Gatehouse* (Plate 202), fronting Fleet Street at the N. end of Middle Temple Lane, is of four storeys; the walls are of red brick and Portland stone and the roofs are tiled. It was built in 1684 and designed by Sir Christopher Wren. The N. Elevation to Fleet Street is designed to form a tetrastyle Ionic facade standing on a tall stylobate and finished with a pediment. The four Ionic pilasters are of stone and the angles are rusticated, as is also the ground-floor or stylobate. The wall has rubbed brick facings. Between the first and second-floor windows runs a stone band inscribed in Roman letters SVRREXIT · IMPENS · SOC · M · TEMPLI MDCLXXXIV. The ground-floor has a square-headed rusticated archway in the centre, on the keystone of which is the Agnus Dei and the date 1684. Flanking it on either side are two round-headed openings, that on the E. being a footway and that on the W. a window to a chamber of the Porter's Lodge. The three upper storeys have each three windows with stone architraves and square heads; the sills of the side windows to the first floor are carried down to the stylobate. In the tympanum of the pediment is a round-headed window with a stone architrave. The S. Elevation to Middle Temple Lane has plain bands between the storeys, a plain parapet and a square-headed arch to the roadway. Above it are three square-headed windows, one to each storey.

The *Little Gate* stands at the N. end of No. 1 New Court and opens from New Court to Devereux Court. It is of Portland stone and was built about 1690. The two side pieces are square with moulded cornices and bases and each support a large fluted vase with scalloped base and top surmounted by conventional pine-apple ornaments. The *Fountain*, in the middle of Fountain Court, was placed there in 1681. It has a circular basin of about 21 ft. diameter and is surrounded by a moulded stone curb. It was originally enclosed by a wooden palisade of rectangular form which was replaced by a wrought-iron railing in 1715. This has since been removed.

Condition—Of all the buildings, good.

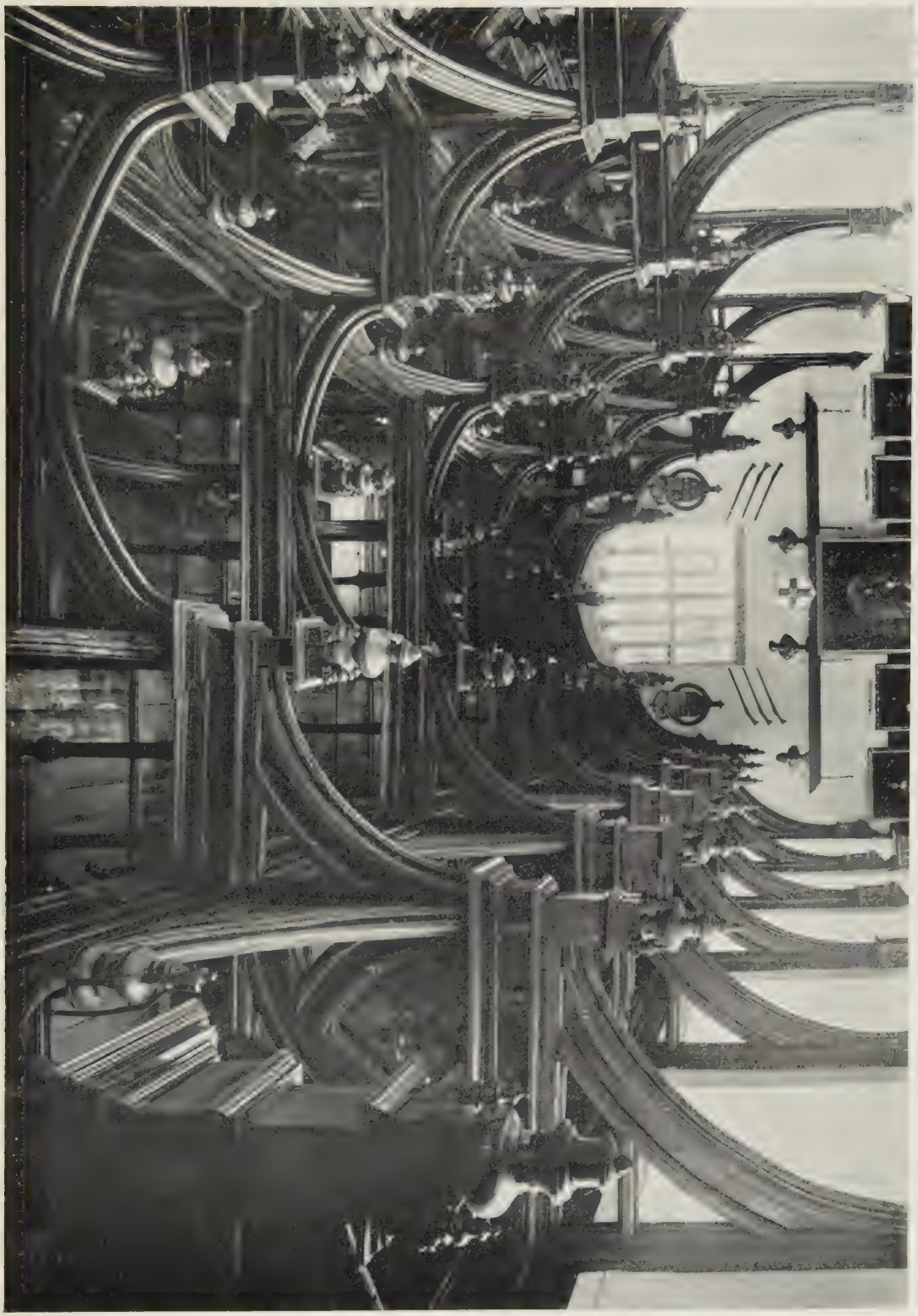
(11) Clifford's Inn, Hall and blocks of offices on the N. side of Fleet Street are grouped round the E. and S. sides of a garden and two courts. The Hall stands on the S. side of the garden with

FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.

Hall, 1562–70. Interior, looking E.

FARRINGDON WITHOUT: (9) INNER TEMPLE.
Oak door in Hall, 1575.

FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.
Hall, 1562–70. Detail of screen.

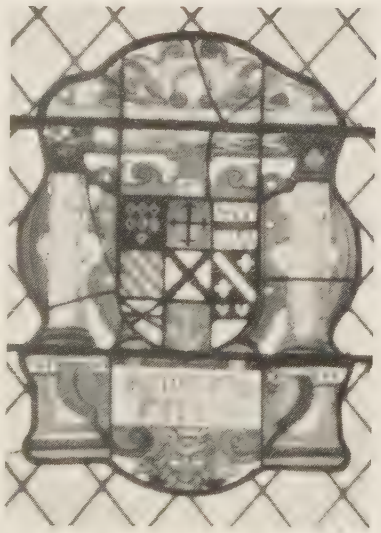


FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.
Hall-roof, 1562-70, looking W.

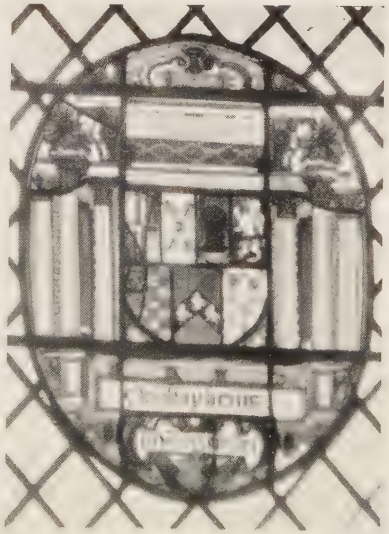
William, Earl of Worcester.

Sir James Dyer.

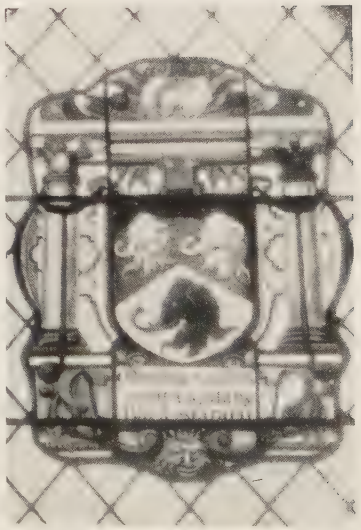
Edward, Lord Windsor.



Henry Ferres.



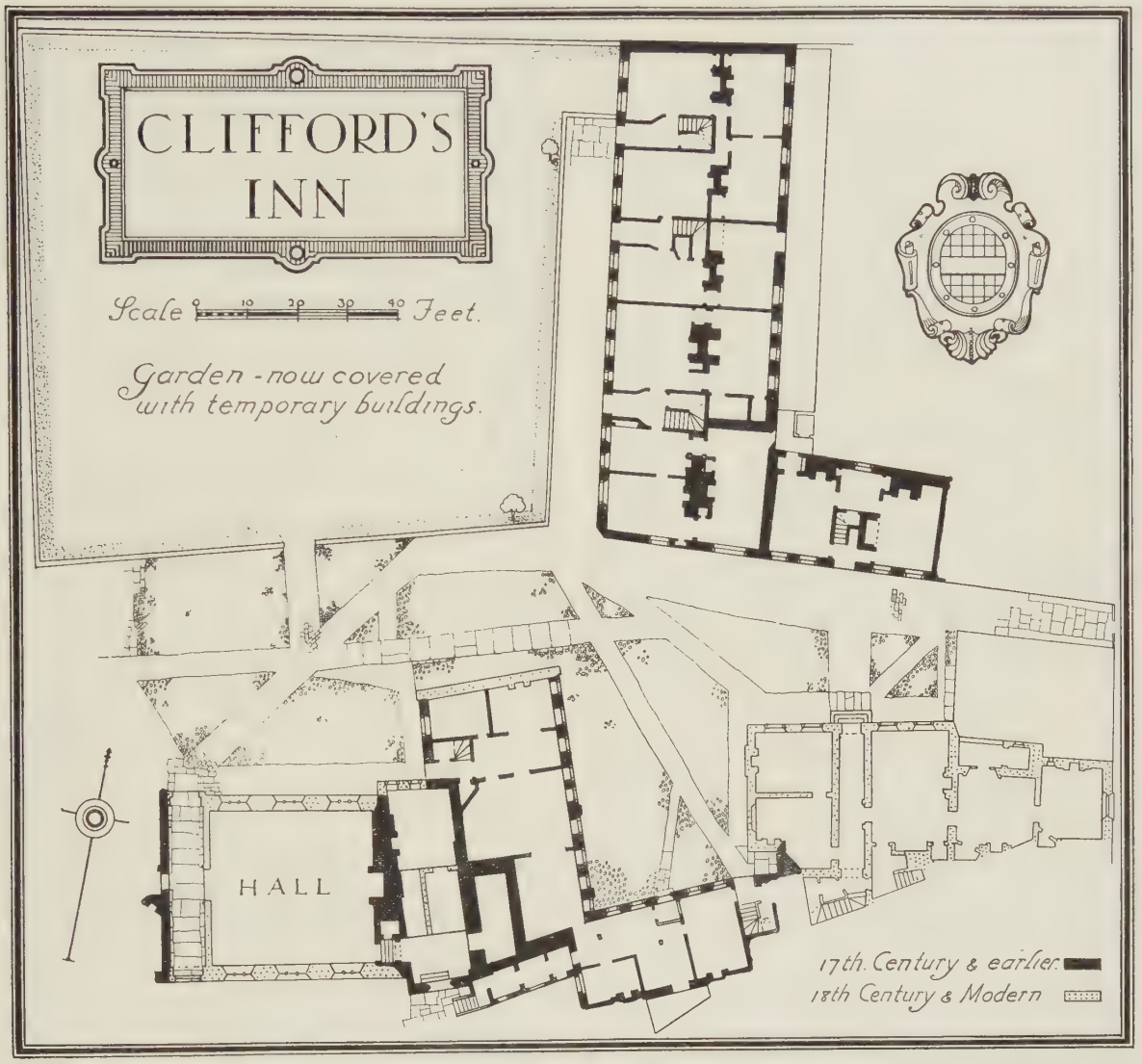
Sir Christopher Heydon.



Sir Edward Sanders.

FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.

Heraldic glass in Hall.


CLIFFORD'S INN
Scale 0 10 20 30 40 Feet.
Garden - now covered with temporary buildings.
HALL
17th Century & earlier
18th Century & Modern

chambers Nos. 8, 10 and 12 adjoining it at the E. end, while chambers Nos. 14, 15, 16 and 17 stand on the E. side of the garden and form an L-shaped block of buildings with the arms extending towards the N. and E., the former wing fronting the garden, the latter wing overlooking a court on the S., which is approached from Fetter Lane.

The *Hall* is of mediæval origin but was almost entirely rebuilt in 1767–8, though incorporating parts of the earlier walling. In the E. wall is a late 14th-century doorway with jambs and two-centred head of two orders, the outer chamfered and the inner moulded; in place of a rear-arch are oak lintels.

The *Chambers Nos.* 14 *to* 17 (Plate 207) are of three storeys with attics; the walls are of red brick and the roofs are tiled. The block is L-shaped on plan with the arms extending towards the N. and E. They date from *c.* 1663, but the E. wing was either repaired or rebuilt in 1669. They were again repaired in 1782, and have been much altered internally in more recent times. The *W. Elevation* has a moulded string-course at the first-floor level which has, however, been partly cut away, and a plain projecting band at the level of the second floor; the eaves have a wooden cornice of deep projection; the attics have a half-timbered front much repaired and altered and filled in with modern yellow bricks. The three doorways are round-headed. The windows are square-headed and all have hung sashes except four, which have each a transom and mullion and light the staircases of Nos. 15, 16 and 17. The sash-windows have been practically all removed and the openings enlarged or altered. The *S. Elevation* is generally similar

to the W. front, but a modern parapet replaces the former eaves-cornice and there are five small dormers in the roof. Set in the walling are two square stones inscribed respectively "P R A 1669" and "P W M repaired 1782." There is one doorway and the windows are altered and some blocked. The other elevations have plain brick bands between the storeys. Inside the building, each set of chambers has a late 17th-century staircase with turned balusters, moulded strings and handrails and square newels; in No. 14 the newel is continuous, but in the other chambers the newels have moulded caps and turned pendants. The outer entrance-doors to each set of chambers, which are entered off either side of the staircase, are mostly original and are each of two moulded panels. Several of the rooms are lined with plain or 18th-century panelling and have old cornices. No. 14 has in each of the front ground-floor rooms a late 17th-century fireplace with a plain stone surround and a bolection-moulded panel above; both the surround and the overmantel are flanked by panelled pilasters. In one of these rooms is a small portion of re-used early 17th-century panelling. No. 15 has on the ground-floor one room with a late 17th-century stone surround to the fireplace with a bolection-moulded panel above; the room is lined with plain panelling and has a moulded cornice. On the second floor one room is partly lined with refixed late 16th or early 17th-century panelling and has one cross and one longitudinal stop-chamfered beam in the ceiling. Another room is lined with late 17th-century bolection-moulded panelling in two heights with moulded cornice, dado-rail and skirting. No. 16 has, in one room on the ground-floor, a re-used late 16th or early 17th-century panelled door. One room on the first floor is lined with late 17th-century bolection-moulded panelling as in the room above described; in the S. wall is a small semi-circular recess; it has two-panelled bolection-moulded doors with original moulded architraves. On the top floor, on the walls of the front room on the S. side of the staircase, are a number of ornamental monograms or devices which were exposed in recent years when a former ceiling was taken down and the room made open to the roof. Some appear to be in slight relief and all have been repainted; several of these devices incorporate the letters P. R. A. which appear on the inscribed stone on the S. front of the building. No. 17 has one room on the ground-floor partly lined with re-used late 16th or early 17th-century panelling. Another room on the ground-floor has a late 17th-century bolection-moulded surround of wood to the fireplace.

The *Chambers Nos.* 10–12 form an L-shaped block of offices adjoining the Hall at the E. end and with the arms extending towards the N. and E. They are of four storeys; the walls are of brick and the roofs are tiled. At the S. end of the N. wing the wall is timber-framed and covered with cement. The buildings are of late 17th-century date and are connected to the E. end of the Hall by an addition of 1719. The N. wing formerly extended further northwards, but was shortened and the present wall built in the last century. The elevations have been considerably altered, as has also the interior of the building. The *E. Elevation* of the N. wing has projecting bands between the storeys and is carried up with a modern parapet; the top storey is probably an addition or re-build. The windows have segmental heads and hung sashes; the sashes have been mostly renewed; some of the windows have been widened and others have been altered; those to the first floor have plain projecting keys. The *N. Elevation* of the E. wing has projecting bands between the storeys and is carried up with a modern parapet; the three lower storeys are covered with cement; the top storey is of brick and appears to be an addition or re-build. The doorway is plain, square-headed and in stone; the windows, except those to the staircase, have hung sashes, most of which have been renewed; the staircase-windows to the first and second floors have solid frames with moulded mullions and transoms. Inside the building the ground-floor has been converted into a restaurant and, with the exception of one old doorway with a bolection-moulded architrave and some old cornices in some of the rooms, retains little of interest. On the upper floor some of the rooms have plain panelling and moulded cornices. A few rooms retain late 17th-century bolection-moulded panelling in two heights with moulded cornices, dado-rails and skirtings. Some bolection-moulded panelled doors remain with bolection-moulded architraves, and one room, on the first floor in the N. wing, has a late 17th-century fireplace with a bolection-moulded surround and moulded shelf with a panel above, flanked by panelled pilasters with moulded bases and caps formed by the projection of the bed-mould of the main cornice. On the second floor in the N. wing two rooms are lined with re-used late 16th or early 17th-century panelling. On the top floor is a re-used late 16th or early 17th-century panelled door and also an old door made up of three moulded planks.

Condition—Good.

(12) Serjeants' Inn (Chancery Lane) stood on the E. side of Chancery Lane, immediately W. of Clifford's Inn. It was pulled down in 1877, when the painted glass was removed to Moat Mount, Mill Hill. This glass has recently been presented to the Incorporated Law Society and is now preserved in the Hall of that body on the W. side of Chancery Lane, at the S. corner of Carey Street. The glass is disposed as follows—In the common-room staircase, (*a*) achievement of the Royal arms of Charles II; (*b*) achievement-of-arms of Francis North,

Lord Guilford ; panels with scrollwork and shields-of-arms of (*c*) Robert Higham, 1616 ; (*d*) Serjeants' Inn, Fleet Street ; (*e* and *f*) scrollwork only. In common-room, E. window—oval panels with scrollwork and shields-of-arms of (*a*) Francis Wyndham ; (*b*) Francis Bacon ; (*c*) Edward Atkins ; (*d*) Nathaniel Finch ; (*e*) John Godbold ; (*f*) Sir John Holt ; (*g*) John Glanvill ; (*h*) Arthur Turner ; (*i*) Henry Clarke ; (*j*) Sir Edmund Saunders ; (*k*) George Clifford, Earl of Cumberland, 1605 ; (*l*) Richard Cresheld ; (*m*) arms of Barantine, dated 1684 ; (*n*) Sir William Gregory. In N. window—similar panels, (*a*) Richard Tayler ; (*b*) Rowley Ward ; (*c*) Richard Hutton, 1625 ; (*d*) Sir Thomas Mallet, 1641 ; (*e*) Sir John Puckering, 1593 ; (*f*) William Aylof ; (*g*) John Wilde, 1640 ; (*h*) Sir George Vernon ; (*i*) Sir Robert Wright, 1616 ; (*j*) Sir Richard Raynsford, 1677 ; (*k*) Robert Hide ; (*l*) Sir Edmund Reve ; (*m*) Sir John Shaw, 1683 ; (*n*) Sir John Archer ; (*o*) Sir Thomas Richardson, 1631. All the above are of late 17th-century date.

(13) Serjeants' Inn (Fleet Street) stands on the S. side of Fleet Street and was rebuilt about the middle of the 18th century. On the N. wall of No. 9 on the S. side of the courtyard is a painted stone tablet with the date 1669, the initials S.I. for Serjeants' Inn and a shield with the arms of the Inn hanging from an oak-tree.

(14) Barnard's Inn Hall (now Mercers' School) stands on the S. side of Holborn. The building is of one storey with walls of brick and timber-framing ; the roofs are tiled. The Hall is the only remaining part of the house of John Mackworth, Dean of Lincoln (died 1451), and dates from late in the 14th century. Mackworth left the property to the Dean and Chapter of Lincoln and they leased the premises first to Lionel Barnard. In his time it was occupied by law-students (becoming an Inn of Chancery attached to Gray's Inn), but it may have been so occupied in Dean Mackworth's lifetime. It was bought by the Mercers' Company in 1894.

The mediæval lantern to the roof is the chief feature. There are also original roof-timbers, linenfold panelling, and 16th and 17th-century heraldic glass.

The Hall (37 ft. by 22½ ft.) stands approximately E. and W. (Plate 203). The walls, which have been refaced with yellow brick, are carried up only to the sills of the windows on the S. and the greater part of the N. side. The windows are designed to be practically continuous on the side walls, being separated only by the vertical timbers supporting the roof. Each bay contained six plain square-headed lights, separated by wood mullions (now restored) ; of these, on the N. side, those in the western bay and one in the middle bay are blocked, while the two centre lights in the middle bay of the S. side now form one light. Under the eaves is a coved cornice of *c.* 1660, beneath which were apparently ranged pilasters with Roman Doric capitals, against the divisions of the roof-bays. One of these pilasters remains on the external N. wall between the eastern and middle bays. The E. and W. walls of the Hall are not visible on the outside, other structures being built against them. In the centre of the ridge of the roof rises an octagonal lantern or louvre of timber covered with lead, and of the same date as the Hall, but not now open to the roof. Each face has a small opening with trefoiled head, and is finished with a Gothic moulded cornice and an ogee-shaped roof carrying a ball and vane.

Internally the Hall (Plate 204) is divided into three bays, the present dais at the W. end probably marking the position of the original one. The passage at the E. end (now modern) marks an ancient feature. The timber roof is partly open, but has been much altered and repaired. The two trusses are, however, in the main original and date from *c.* 1400. A heavy hollow-chamfered tie-beam is supported by a pointed arch formed by two large curved struts which spring from modern wooden corbels below the sill-line of the windows. A king-post connects the tie-beam to the collar and curved struts connect the trusses between the posts. Between the tie-beam and the collar the roof is ceiled. The fireplace at the W. end may represent an original feature. The chimney is very massive, and although the stonework surrounding the fireplace-opening is of 18th-century or later date, it reproduces the general form of an early lintel and corbel-supports. The similar fireplace at the E. end is probably a later insertion made to match the western one. The walls are panelled to the height of about 5 ft. with oak linenfold-panelling, two panels high. Over the fireplaces are ten panels each, surmounted by a band of finely carved Renaissance ornament surrounding a cartouche bearing the initials R.B. The panelling and carving probably date from *c.* 1525.

The windows of the hall contain a series of shields-of-arms (Plate 205) as follows—first bay, on the N., an achievement-of-arms with the inscription Pieter van den Putte, 17th-century ; second bay, (*a*) shield of the arms of Neville, 17th-century ; (*b*) a fleur-de-lis, late 16th-century ; (*c*) shield of the arms of Vere, 17th-century. S. side—first bay, panels with the arms of (*a*) William Harvy, Principal, 1545 ; (*b*) Gilbert Hide, Principal, 1558 ; (*c*) Thomas Wilcox, Principal, 1574 ; (*d*) George Coppuldike, Principal, 1594. In second bay (*a*) John Wickste[e]d, Principal, 1621 ; (*b*) George Dodson, Principal, 1683 ; (*c*) Sir John Holt, Chief Justice of the Common Pleas, erected by Silvester Petyt, 1705 ; Robert Clarke, Principal, 1698. In third bay, (*a*) Edward Story, Principal, 1670 ; (*b*) Silvester

Petyt, Principal, 1701; (*c*) William Betts, Principal, 1704; (*d*) William Manlove, Principal, 1710.

Condition—Good.

(15) St. Andrew's Court-house, on the N.E. side of St. Andrew's Street, 20 yards S. of the church, is a modern building but retains the early 17th-century oak chimney-piece which stood in the former Court Room. The fireplace itself is modern but is flanked by Jacobean terminal figures, one with a male, the other with a female bust surmounted by Ionic capitals; these with two intermediate and similar corbel-heads support an enriched ovolo-moulded shelf. The overmantel (Plate 76) is divided into three bays by enriched Corinthian columns standing on pierced pedestals and supporting an entablature with an enriched frieze; over the middle is an achievement of the City-arms. In the middle bay is a moulded rectangular panel enclosing an achievement of the royal (Stuart) arms carved in relief. The side bays are treated with an architectural background imitating rusticated masonry with a round-headed niche in the middle of each containing, respectively, carved figures of St. Peter and St. Andrew. Below the figure of St. Peter is a panel carved with the tower and steeple of a church surrounded by clouds with a ribbon below inscribed in Latin with the text Mat. xvi. 18; below the figure of St. Andrew is a carved panel of a small fishing-boat on the waters with a large fishing-net, and below is a ribbon inscribed in Latin with the text Mat. iv. 19. The overmantel is flanked on either side by a shaped bracket surmounted by an obelisk, one with a shield of the City arms, the others with a shield bearing a mill-rind cross. Reset on the walls around the chimney-piece are portions of the old organ-case from the church. On either side are rectangular panels of carved and pierced woodwork surrounding modern marble tablets of oval form and set within modern framing. The outer posts of the framing finish with late 17th-century carved brackets, with a moulded and enriched cornice carried up on either side and over the chimney-piece in three arcs with a frieze of pierced carved woodwork below.

(16) St. Bartholomew's Hospital stands on the S.E. side of W. Smithfield. The earlier buildings of the hospital were all pulled down and rebuilt during the 18th century, beginning with the gatehouse in 1702; the main structure was rebuilt in 1730 and the succeeding years. The *Gatehouse* (Plate 206), towards Smithfield, is of four storeys with cellars; the side wings are of two storeys with cellars; the walls are faced with Portland stone and the roofs are lead-covered. The front elevation has a rusticated ground-storey finished with a cornice and pierced by a wide archway with an elliptical head. On the cornice is the inscription, "St. Bartholomew's Hospital founded by Rayhere Anno 1102 (should be 1123), refounded by K. Henry the 8 1546"; below the cornice is the inscription, "This front was rebuilt anno 1702 in first year of Queen Anne. Sr. Wm. Pritchard Kt. and Alder. President. John Nicoll Esq. Treasurer." The upper part of the main building is flanked by Ionic pilasters with festooned capitals, supporting an entablature with a modillioned cornice and pediment with the royal arms of Queen Anne in the tympanum; the first floor has a round-headed niche with a statue of Henry VIII, flanked by coupled Corinthian columns supporting an enriched entablature and broken pediment, on which recline two figures of cripples; flanking this central feature are round-headed windows with a cartouche on the keystone bearing the arms of the City and Hospital respectively. On the second floor are three segmental-headed windows; the middle window has carved crutches, etc., and is flanked by pilasters supporting an entablature; the side windows are surmounted by swags. On the third floor are two square-headed windows, with a clock-face in the middle, having an eared architrave and carved scrolls at the sides. The back elevation is generally similar to the front, but there are no carved embellishments and the middle bay of the upper floors has windows similar to the side bays and no central features. The gateway has Doric pilasters in the angles from which springs the groined vault; in the middle is a cartouche of the arms of the Hospital.

On either side of the gatehouse the rusticated walling of the ground-storey, with its cornice, is continued along for some distance as a boundary wall; it is pierced by round-headed openings.

In the 18th-century Great Hall of the hospital is a stained-glass window, of 17th-century date, representing Henry VIII presenting the charter to Sir Richard Gresham, various figures including Edward Prince of Wales are also represented; at the top of the window are the Tudor royal arms and at the base the arms of the Hospital.

Condition—Good.

(17) Bridewell Hospital, on the W. side of New Bridge Street, is a modern building but contains from the old building a fireplace, now in the Court Room; it has a moulded and enriched architrave of white marble and of late 17th-century date. The plate of the former chapel of Bridewell is now on loan at the Victoria and Albert Museum and includes two cups of 1678, one made to replace that given by George Sperling in 1605 and with his shield-of-arms; two flagons of 1678, one made to replace earlier flagons, and a stand-paten of 1678 with the initials W.H.

(18) Cellar, under the S.W. angle of Britton's Court, Whitefriars Street, formed part of the

FARRINGDON WITHOUT: (9) INNER TEMPLE.
Benchers' Reading Room, with detail of overmantel, dated 1705.

Fountain Court, looking N.E.

Pump Court, 1680, looking W.

FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.

FARRINGDON WITHOUT: (9) INNER TEMPLE.
Fig Tree Court, c. 1680. N. side.

(10) MIDDLE TEMPLE.
New Court, E. side, showing back of Essex Court, 1676.

(10) MIDDLE TEMPLE.
Middle Temple Lane, 1693, looking N.E.

FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.

No. 1 Essex Court. Fireplaces in Chambers.

Whitefriars' convent and lay to the E. of their cloister. The cellar, about 12½ ft. square, has been broken into at the S.E. angle to form the modern entrance. It is probably of 14th-century date and has a vault of chalk with eight chamfered ribs, springing from the same level and dying on to the side walls; at the intersection is a decayed boss with a figure-subject surrounded by foliage. In the W. wall is a doorway with chamfered jambs and two-centred head; it has recently been opened out and is approached on the outside by a curved staircase, altered or reconstructed in the 16th century.

Condition—Fairly good.

(19) STATUES of boy and girl, set in niches in modern facade of St. Bride's and Bridewell Precinct Schools, St. Bride's Lane, dressed in early 18th-century costumes and probably of date of original foundation of the Schools, 1711.

Condition—Good.

(20) HOUSE (Plate 202), No. 17, and Inner Temple Gateway on the S. side of Fleet Street, gateway, shop and offices, opposite the S. end of Chancery Lane, is of four storeys. The walls are of stone, plastered timber-framing and brick; the roofs are tiled. Facilities for rebuilding the gateway and the premises adjoining on the E. were granted by the Society of the Inner Temple to one John Bennett in 1609, and the work was carried out in the years 1610–11. The building consisted of two blocks connected by a central staircase; the front block with an elevation to Fleet Street, the back block with a front to Inner Temple Lane. In 1898 the buildings were about to be demolished and were bought by the London County Council for preservation. The back block had already been destroyed and new offices erected on the site. The front block was restored. Behind a comparatively modern screen-front which had been erected in front of the upper storeys fronting Fleet Street, much of the original front was discovered, mutilated and with its bay-windows missing. This screen-front was taken down, the old front was restored to as near its original design as possible, and the ground-floor front was set back about 5 feet as necessitated by the widening of Fleet Street. At the same time the interior was completely restored; the building was re-opened in 1906.

Though considerably restored, the building is of interest as one of the few remaining examples of a pre-fire London house; the ceiling of the front room on the first floor is noteworthy.

The front to Fleet Street is in two bays. The ground-floor is of stone, divided by rusticated pilasters with a modern shop front in the E. bay and a rusticated archway in the W. bay giving access to Inner Temple Lane; on the keystone, in lead, are the initials of the Treasurer and the date 1748, from which it would appear that the lower storey was reconstructed at that date. The first floor projects some distance over the footway; dividing the bays are oak posts carved with rusticated Doric pilasters standing on plinths and surmounted by carved brackets supporting the projecting second floor. The posts dividing the bays on the second floor are carved with fluted Ionic pilasters on arabesque plinths. The first floor has two oriel windows, the full width of each bay, and supporting similar windows on the second floor. They are modern, but below each of the two upper windows are four carved oak panels which are original and had been incorporated in the later screen-front. Three of these panels to each window are carved with Jacobean cartouches and the fourth with the feathers of the Prince of Wales. Below the first-floor window is restored half-timber and plaster-work. At the third-floor level is a projecting cornice, modern, but of early 17th-century character, and surmounted by a modern wood balustrade. The wall behind is carried up in two modern gables. The back or S. elevation above the gateway is gabled and covered with rough-cast. Inside the building, the front room (Plate 209) on the first floor, known as "Prince Henry's Room," is to a great extent original. The elaborate plaster ceiling was, during the restoration, taken down in sections, cleaned, straightened and strengthened and afterwards refixed. It is divided into numerous geometrical panels of various shapes by flat moulded bands enriched on the soffits with flowing ornament. In the panels are conventional designs, floral ornament, grotesque masks, cherub-heads, etc. In the star-shaped central panel are the feathers of the Prince of Wales with the motto "Ich dien" and the initials "P.H.," for Prince Henry. The ceiling is not quite complete at the E. end. In the E. wall is an early 18th-century fireplace with an eared marble surround with an enriched outer moulding of wood flanked by carved scrolls. The W. wall is lined with early 17th-century panelling in five heights and divided into three bays by Doric pilasters enriched with carved arabesque-work, with moulded bases and enriched caps; they stand on plinths, enriched with raised lozenge-shaped panels and support a modern frieze and cornice. The staircase from the first to the top floor is of mid to late 17th-century date, though repaired and restored; it has moulded strings and hand-rail, turned balusters and square newels; in the balustrade across the first-floor landing is a dog-gate.

Condition—Good, considerably restored

MONUMENTS 21 to 51.

The following monuments, unless otherwise described, are of late 17th-century date and of three storeys with attics and cellars. The walls

are of brick; the roofs are covered with slate, tiles or lead. Most of the buildings have been altered internally to meet with modern requirements.

Condition—Good, or fairly good, unless noted.

(21) *Houses*, Nos. 44 and 45, on the S. side of Fleet Street, opposite S. end of Fetter Lane, are of four storeys with attics and cellars. The fronts to Fleet Street, of both houses, have been modernised. The back or S. elevation of No. 44 has been covered with plaster and modernised; the back of No. 45 has a modern extension on the ground-floor; the upper floors have brick bands between the storeys and a modern parapet. There is to both the second and third floors a blocked single-light, transomed window. Inside No. 44, the staircase between the second and third floors is Georgian, but above it is of late 17th-century date with moulded string and handrail, turned balusters and square newels.

Condition—Of No. 45, bad.

(22) *Cock Tavern*, No. 22, on the S. side of Fleet Street, 80 yards W. of (21), is a modern building, but contains, on the first floor, an early 17th-century fireplace, removed from the original tavern on the opposite side of the street. It is of stone with a square head and rounded angles, supported on plain brackets; the oak overmantel is flanked by enriched terminal pilasters, with fluted pilasters beyond them; between the terminal pilasters is a central panel carved with a mask and surrounded by four L-shaped panels. Preserved in the house is a carved wooden cock, of late 17th-century date.

(23) *Houses*, Nos. 145, 146 and 147, on the N. side of Fleet Street, 160 yards E. of Fetter Lane, are of four storeys with cellars and attics. On the front to the street modern shops have been inserted on the ground-floor, above which the walls have been covered with plaster; between Nos. 145 and 146 is a passage-way. On the back some old walling and band-courses may be seen above the passage. Inside the buildings, Nos. 145 and 146 have original staircases with moulded strings and handrails, square newels with ball finials and turned pendants and turned balusters.

(24) *The Cheshire Cheese*, inn, on the E. side of Wine Office Court, adjoining No. 145 Fleet Street on the N., is of four storeys with attics and cellars. It has been much altered, but the basement and lower stages are original. Inside the building are some cased beams.

(25) *House*, No. 9, on W. side of Wine Office Court, 90 yards N. of Fleet Street, has later additions on the W. side and a one-storey extension on the E. side. The E. elevation has to both the first and second floors a range of five square-headed windows with flat rubbed-brick arches; they have flush frames and 18th-century sashes. Above the head of each of the first-floor windows and in the parapet over each of the second-floor windows is a sunk brick panel. The N. elevation has a projecting plinth and a gable; the N.E. angle of the walls is chamfered on the ground-floor and has a moulded brick corbel at the first-floor level. Inside the building is a late 17th-century staircase with straight moulded string and turned balusters.

(26) *Houses*, Nos. 1, 2 and 3, on E. side of Racquet Court on N. side of Fleet Street, 60 yards W. of Ludgate Circus, were built *c.* 1680. The ground-storey of the W. elevation to the Court is rusticated and plastered; to the upper floor of No. 3 the walling is also plastered, but to the rest of the front it is of brick with projecting bands between the storeys; at the eaves is a modillioned wood cornice with carved modillion-brackets. The windows to the upper floors have flat rubbed-brick arches and flush frames with hung sashes. Some modern windows have been inserted on the ground-floor. Inside the buildings, No. 3 has one room on the ground-floor lined with bolection-moulded panelling in two heights with moulded dado-rail and cornice. On the first floor are some bolection-moulded architraves and moulded cornices. The staircase from the first floor to the attics has moulded strings and handrail, square newels and twisted balusters.

(27) *House*, No. 5, on W. side of Racquet Court, is generally similar to (26). The front wall, however, has been carried up with a later parapet, and over the entrance-doorway is a flat moulded hood supported on two richly carved scroll-brackets. Inside the building is some bolection-moulded panelling, moulded cornices, etc., and the staircase is similar to that described in (24).

(28) *House*, No. 5, at S. end of Hind Court, 50 yards N. of Fleet Street and 150 yards E. of Fetter Lane, is of four storeys with attics and cellars. It was partly remodelled late in the 18th century, and in modern times buildings have been erected on all sides except the N. The N. elevation was largely altered in the 18th century; there is a projecting band-course at the level of the first floor. Inside the building the top flight of the staircase is original and has straight strings, turned balusters and square newels.

Condition—Poor.

(29) *House*, No. 1, at W. end of N. side of Gough Square, is of early 18th-century date and was rebuilt on the N. side and extended late in the same century. The front to the square has a plinth, and bands between the storeys, of which the one

at the level of the second floor is moulded, and a dentilled brick cornice surmounted by a modern parapet. The windows have light brick dressings, flat rubbed-brick arches and flush frames with hung sashes. On the ground-floor at the W. end is a carriage-way through to Pemberton Row.

(30) *House*, known as Dr. Johnson's house, No. 17, at the N. end of the W. side of Gough Square adjoining (29), has a plastered brick plinth and brick bands between the storeys. The wall to the attics is modern and on the S. front is a modern parapet. The windows have flat rubbed-brick arches and flush frames with hung sashes. The doorway is of the 18th century. Inside the building are some exposed ceiling-beams. The staircase from the ground to the first floor is of late 18th-century date, but from the first to the third floor is original and has straight moulded strings, square newels with moulded tops and turned pendants and turned balusters, which from the first to the second floor are of 18th-century date inserted in the older staircase.

(31) *Houses*, Nos. 1 and 2, on the S. side of Pemberton Row and 20 yards W. of (30), were slightly remodelled in the 18th century and have been considerably altered in modern times, especially on the ground-floors which have been extended towards the N. The front to both houses has been stuccoed, but the window-openings and bands between the storeys are probably original. Inside the building, in a small wing projecting on the S. side of the ground-floor of No. 1, is a partially built-in oak Doric column supporting a sloping moulded beam and along the face of the wall is a moulded wall-plate. It was possibly at one time an open passage, as the wall is modern up to the first floor. On the first floor of No. 1 is some bolection-moulded panelling with moulded dado-rail and cornice, and the staircase from the first floor to the attics is original and has straight moulded strings, turned balusters and square newels with moulded tops. In the S. wall of the cellar is a large brick oven. On the first floor of No. 2 is some plain panelling with moulded dado-rail and cornice, and the staircase is original and similar to that in No. 1.

Condition—Poor.

(32) *House*, No. 4, on E. side of Crane Court, was built in 1671. It was slightly remodelled late in the 18th century, when it is probable the plastering of the front up to the level of the first floor was done. In modern times the attics have been altered. The front, with the exception of the altered attics, is symmetrically designed. It has a plinth and a central doorway flanked by panelled rusticated pilasters surmounted by shaped brackets supporting a flat, moulded, wooden hood. There are four square-headed windows to both the ground-floor and basement, the former having moulded architraves. At the first-floor level is a moulded plaster string-course. There are five square-headed windows to both the first and second floors with the middle window in both cases being wider than the others; they have flush moulded frames and later hung sashes; those on the first floor have rubbed-brick arches and the middle window has projecting flat brick architraves, eared and with a moulded keystone inscribed " No. 5 " and supporting a carved stone cartouche inscribed with the monogram " TC " and the date 1671; below the window is a sunk stone panel, and at the level of the second floor is a cornice returned on itself at either end and in the middle to admit the cartouche over the central first-floor window. The main eaves-cornice is of wood and is enriched with carved leaf-ornament. Inside the building on the first floor the N. room has some plain panelling with a moulded dado-rail and cornice; across the ceiling is a moulded beam. The S. room is similar with bolection-moulded panelling. On the second floor one room has an exposed ceiling-beam and the fireplace has a moulded, eared architrave of wood. The staircase in the middle of the building is original; it has straight moulded strings, turned balusters and square newels; the lowest half flight is modern.

Condition—Poor.

(33) *Houses* (Plate 207), Nos. 5 and 6, on the E. side of Crane Court, N. of (32), were built *c.* 1670 and form a rectangular block with a projecting wing on the N.E., extended or partly rebuilt late in the 18th century. The W. front of both houses has brick bands between the storeys and window-openings with flat heads of rubbed brick, except those on the second floor of No. 5 which have been reconstructed, with the parapets of both houses, in the 18th century. Both entrance-doorways are also of the 18th century. The rear or E. elevation of No. 5 has been plastered; it has three pilasters and an entablature; reset in the entablature is a length of original wooden cornice with acanthus-enrichment; the windows have sashes, except one on each floor which has solid frame and transom. The S. face of the wing has some timber-framing, filled in with modern brick. Inside the buildings, No. 5 has an original staircase from the first floor upwards, with straight strings, turned and twisted balusters and square newels; the S.W. room on the ground-floor has some bolection-moulded panelling, and both this and the S.E. room have exposed ceiling-beams. The S.W. room on the first floor has bolection-moulded panelling and a fireplace with a moulded marble surround and wooden cornice; the modelled plaster ceiling (Plate 211) is original and has a round central panel with a wreath of fruit and flowers; the spandrels have acanthus-

foliage and between them are rosettes or wreaths. The S.E. and N.W. rooms have similar panelling and ceilings, but here the central panels are of oval form and the spandrels are continuous at the ends of the rooms. On the second floor the rooms have original panelling and two fireplaces, one with a marble surround and wooden architrave and the other with a moulded wooden surround. No. 6 has an original staircase at the back, extending from the ground to the first floor and similar to that in No. 5. The back room on the first floor has an original modelled plaster ceiling with an oval panel of oak-leaf decoration enclosed in an octagonal wreath of bay-leaves; the spandrels have conventional leaf-ornament and between each triangular panel is a rosette.

(34) *House*, No. 10, on the S. side of Neville's Court, Fetter Lane, was built in the latter part of the 17th century, perhaps as a reconstruction of an earlier house. The N. front has brick bands between the storeys and a wooden eaves-cornice. Each floor has six or seven sash windows with square rubbed-brick heads and flush frames; on the ground-floor the entrance-doorway has a moulded frame and a panelled door hung on strap-hinges; the timber porch has a flat moulded hood with a central panel in the frieze; it rests on two columns with moulded capitals and square pedestals. There is one old lead rainwater-pipe. The rear elevations have bands between the storeys and an original panelled door; two of the windows have solid frames, mullion and transom. Inside the building, the ground-floor rooms have exposed ceiling-beams. The original staircase (Plate 41) has straight strings, turned balusters and square newels. On the first floor, the W. room and the room in the wing have plain panelling with moulded dado-rails, cornices and fireplace-surrounds. On the second floor the W. room has similar but simpler panelling. There are three panelled and battened doors in the attics.

(35) *Houses*, Nos. 11 and 12 Neville's Court, adjoining (34) on the E., were built about the same period. Both front and back elevations have brick bands between the storeys, and windows with flat rubbed-brick heads. The doorway in front of No. 11 is flanked by panelled pilasters supporting carved brackets and a flat moulded hood. At the back of the same house is some exposed timber-framing at the ground-floor level. Inside the building, both houses have original staircases similar to that in (32), but the newels have ball-terminals. Some rooms have plain panelling with dado-rails and cornices, and both houses have exposed ceiling-beams and some battened doors.

(36) *House*, No. 2, on the E. side of Chapel Place, Neville's Court, immediately S.W. of (34). The W. front has brick bands between the storeys; on each floor is a four-light transomed window; the entrance-door is original and has two panels. Inside the building, the room on the ground-floor has bolection-moulded panelling, dado-rail, cornice and fireplace-surround. The staircase is original and has straight strings and twisted balusters.

(37) *House*, No. 5, on the N. side of Neville's Court, is of four storeys, of which the two upper have been largely rebuilt. There are brick bands between the storeys. Inside the building, the W. room on the ground-floor has some bolection-moulded panelling, dado-rail and cornice; the ceiling has exposed beams. On the first floor the W. room retains its cornice. The staircase is original and has straight strings, turned balusters and square newels.

Condition—Poor.

(38) *Houses*, Nos. 39 to 42, on the E. side of Fetter Lane, N. of Neville's Court, have modern shop-fronts and brick bands between the upper storeys; No. 41 has been refaced. The back elevation, partly to Neville's Court, has a gable to each house and brick bands between the storeys; No. 42 has been refaced. Inside the buildings are original staircases similar to that in No. 10 Neville's Court.

Condition—No. 40 now demolished.

(39) *Houses*, Nos. 2 and 4, on the S. side of Norwich Street, 70 yards W. of Fetter Lane, are of four storeys and were built *c.* 1700, but No. 2 has been re-fronted. No. 4 has brick bands between the storeys. Inside the building, both houses have original staircases with straight strings and turned balusters. A doorway in No. 4 has a bolection-moulded architrave.

(40) *Bartlett Buildings*, court with houses on the S.W. side of Holborn Circus, was laid out and the houses built in 1685. The original houses which survive are Nos. 8, 9, 10, 11, 14 and 15 on the W. side, Nos. 16 and 17 at the S. end, and Nos. 19 to 25 on the E. side. The fronts are generally of yellow brick with red brick bands between the storeys and red brick dressings. The end houses, Nos. 16 and 17, have a central bay with rusticated angles, brought slightly forward. The doorways to Nos. 8, 15, 20, 21 and 22 have moulded stone architraves and cornices resting on carved console-brackets and have a mask in the middle of the door-head. The doorways to Nos. 9, 11, 16 and 17 are similar, but have broken and scrolled segmental pediments in addition. The windows have flush frames. No. 19 has been much modernised. Fixed on the front of a modern house on the E. side of the court is a stone inscribed "Bartlet Buildings 1685." Inside the houses the halls and staircases generally

FARRINGDON WITHOUT: (8) HOUSE OF THE MASTER OF THE TEMPLE, 1667.
Staircase.

FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.
No. 2 Brick Court, 1704. W. room N. of staircase.

FARRINGDON WITHOUT: (20) No. 17 FLEET STREET, 1610–11.
N. Front, showing Inner Temple Gateway.

FARRINGDON WITHOUT: (10) MIDDLE TEMPLE.
Gatehouse, 1684. N. Front.

FARRINGDON WITHOUT: (44) Nos. 41–2 CLOTH FAIR.
Second half of the 17th century. S.E. Front.

FARRINGDON WITHOUT: (14) BARNARD'S INN.
Hall, late 14th-century. S. side.

FARRINGDON WITHOUT: (14) BARNARD'S INN.

Interior of Hall, late 14th-century and panelling, early 16th-century.

are panelled; the staircases themselves have twisted balusters and square newels.

(41) *Houses*, Nos. 1 and 2, on the S. side of Hosier Lane, 25 yards W. of W. Smithfield, are of late 17th or early 18th-century date but have been much altered. In No. 1 is a newel-staircase and on the first floor is some 18th-century panelling.

(42) *Houses*, Nos. 55, 56 and 57, on the N.E. side of West Smithfield, are probably of early 17th-century date. The S.W. front of Nos. 55 and 56 is probably timber-framed, but is faced with tiles; there are modern shop-fronts to the ground-floor, but one small square window is perhaps original. The rear elevation is plastered. No. 57 (Plate 206) is built upon and incorporates the 13th-century doorway at the W. end of the destroyed S. aisle of St. Bartholomew's church. The upper part of the S.W. front is timber-framed, the second and third storeys projecting and having wooden cornices; the timbering of the front has been exposed and restored in recent years. Inside the building, which was perhaps originally one house, Nos. 56 and 57 have a common staircase with a central newel. On the first floor a front room has bolection-moulded panelling of *c.* 1700, with an arched alcove or cupboard against the S. wall. In an attic at the back of the second floor are some remains of early 17th-century panelling.

(43) *Houses*, Nos. 55 and 56, on the N.E. side of Little Britain, 5 yards S.E. of (42), are of four storeys. Both front and back elevations have brick bands between the storeys. The houses were built late in the 17th or early in the 18th century, but have modern shop-fronts on the S.W. side.

(44) *Houses* (Plate 203), Nos. 41 and 42, on the N.W. side of Cloth Fair, 40 yards N.E. of W. Smithfield, are of four storeys with attics. They were built in the second half of the 17th century, but have been much altered. The building stands free on the S.E. and S.W. sides, and both elevations are of red brick with bands between the storeys and a deep modillioned eaves-cornice which is only continued half-way along the S.W. front. The hipped roof is cut back on the S.E. side with an upright weather-boarded face; the windows to the two middle floors on the same side are set in two square projecting timber bays, each finished with cornices and a pediment; one original rainwater-head and pipe also remains. The two projecting bays on the S.W. side retain some of the original solid frames and casements, but have lost their pediments. Inside the building, the staircase at the back is original and has continuous square newels and turned balusters. The room at the S. angle, on the first floor, has original panelling, cornice and fireplace with an enriched eared architrave.

Condition—Poor.

(45) *House*, No. 56, on the S. side of Long Lane, 60 yards E. of Smithfield, is of four storeys with attics; the walls are timber-framed and plastered. It was built in the 17th century, but has been much altered. On the N. front the ground and first floors have been modernised, but the second floor has a heavy projection.

(46) *House*, No. 73, on the S. side of Long Lane, 80 yards E. of (45), was built in the 17th century but has a modern front. The back is timber-framed and faced with tiles.

(47) *Houses*, Nos. 74, 75 and 76 Long Lane, immediately E. of (46), are of late 17th-century date with the fronts rebuilt or much altered. The back elevations have brick bands between the storeys and No. 75 retains an original sash-window.

(48) *Houses*, Nos. 80 to 83 Long Lane, 15 yards E. of (47), were built *c.* 1700, but the fronts have been refaced or modernised. The back elevation of No. 80 has bands between the storeys and an original window with a solid frame. Inside No. 83 is an original staircase with straight strings, turned balusters and square newels with ball-terminals.

(49) *Houses*, No. 10 Middle Street and Nos. 5 and 6 East Passage, 30 yards W. of Cloth Street, stand back to back but are of one build. They are of four storeys with cellars and were built in the 17th century. The fronts have bands between the storeys and small windows lighting the staircases.

(50) *Houses*, Nos. 14 and 15, on the S. side of Newbury Street, near its E. end, are of four storeys with cellars. They were built *c.* 1700, but No. 15 has been re-fronted and largely re-modelled. No. 14 has brick bands between the storeys. Both houses have original staircases with straight strings, turned balusters and square newels with ball-terminals. No. 14 has also some original doors.

(51) *Houses*, Nos. 15, 16 and 17, at the S. end of Albion Buildings, S.E. of Bartholomew Close, were built late in the 17th-century, but No. 15 has been re-fronted and the others much altered. No. 16 has brick bands between the storeys, that at the first-floor level being raised in the middle probably over the original doorway.

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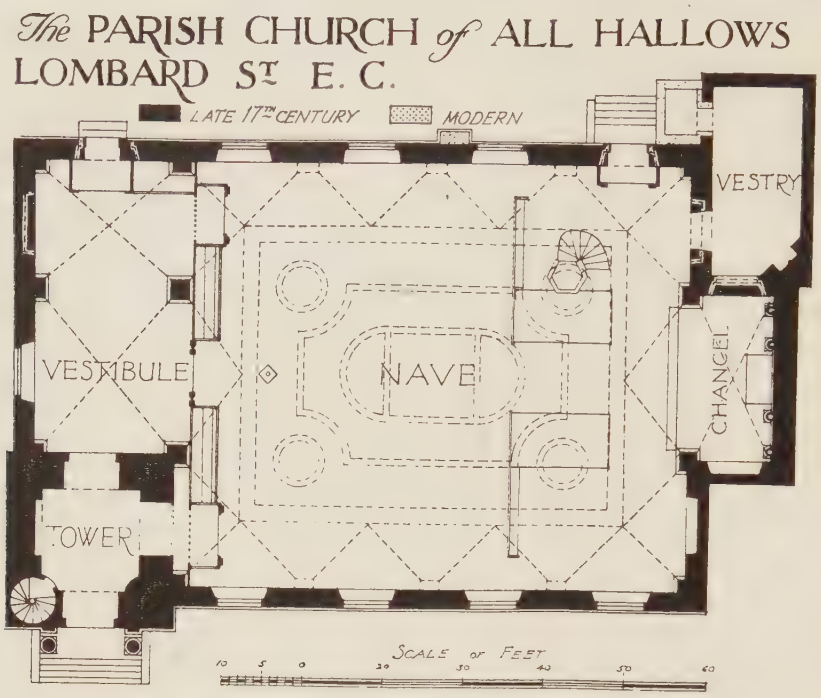
(52) Carved Sign on Nos. 1–4 Giltspur Street, Cock Lane Corner, formerly called Pie Corner. The carved wooden figure of a naked boy is now fixed on the S.E. corner of the modern building. The figure was formerly winged and had the inscription on the breast and arms—"This boy is in memory put up for the late Fire of London occasioned by the Sin of Gluttony, 1666."

(53) Sculptured Sign now fixed above the



doorway of Messrs. Cassell and Co.'s premises on the E. side of Belle Sauvage Yard, Ludgate Hill. The sign is of late 17th-century date and represents an elephant with a castle on its back (the crest of the Cutlers' Company) with the initials I.A.

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20. LANGBOURN WARD.

Langbourn Ward includes the parishes of St. Edmund Lombard Street, St. Dionis Backchurch, St. Gabriel Fenchurch and parts of the parishes of St. Mary Woolnoth, All Hallows Lombard Street, St. Nicholas Acon, St. Clement Eastcheap and All Hallows Staining. All Hallows Church Lombard Street and the Pewterers' Hall are the principal monuments.

Ecclesiastical :—

(1) PARISH CHURCH OF ALL HALLOWS stands on the N. side of Lombard Street. It is a Renaissance building, probably following the Gothic plan. The walls generally are of rag-stone with Portland-stone dressings, but the tower and W. wall are faced with Portland stone; the roofs are lead-covered. The old church was much damaged in the Great Fire of 1666 and was rebuilt by Sir Christopher Wren in 1686–94, at a cost of £8,058 15*s.* 6*d.*

Architectural Description—The church is rectangular (63½ ft. by 52 ft.), with a projecting chancel (10½ ft. by 20 ft.), a tower (12½ ft. by 12 ft.), at the S.W. angle within the church, and a vestibule (18 ft. by 36 ft.) between the tower and the N. wall.

Elevations—The chancel has a blank *E. Wall* with a round-headed window on the N. and a similar, but blocked, window on the S. The *N. Wall* has a moulded plinth and is finished with a cornice and plain parapet and has five windows similar to those in the chancel, with a blocked one in the E. return-wall and a square-headed doorway under it having a moulded architrave and scrolled keystone. Externally the windows have moulded architraves and sills. Below both eastern and western windows, on this side, are square-headed doorways with moulded external architraves and shaped keystones. The S. *Wall* has plinth, windows, cornice and parapet similar to those of the N. wall and a blocked window in the E. return wall. In the northern bay of the *W. Wall* is a round window placed high up, and in the southern bay a round-headed window uniform with those before described. Below the N. window is a square-headed doorway uniform to that in the easternmost bay of the N. wall. The *Tower* is of four stages and has a moulded plinth. In the S. wall of the ground-stage is a square-headed doorway, with moulded architrave flanked by Corinthian pilasters. Above it is a projecting entablature supported on Corinthian columns standing in front of the pilasters. The space above the door-head is enriched with carved swags of fruit and flowers and a cherub-head in the middle. Above the

entablature is a panelled block with a cornice and pediment. The second stage has a moulded band externally at half its height and a round-headed window with moulded architrave, in the W. wall, cutting through the band. The third stage has a similar window in the N. and S. faces and a square-headed doorway beneath the N. window. A small cornice marks the base of the bell-chamber, which has in each face a square-headed window of two lights with an eared architrave and a cornice over. The tower is finished with a cornice and a pierced stone parapet, solid at the angles.

Interior—The main ceiling is flat with a large rectangular panel with segmental angles and pierced in the middle by three modern lights. In each corner is a circular panel. The sides are coved and groined back above the windows, the cove springing from enriched consoles, with cherub-heads, between the windows. Between the flat and the cove is an enriched band or cornice. The chancel is covered by a groined vault springing from consoles in the E. angles and from pilasters uniform with those in vestibule at the outer angles. The W. wall of the church has three round arches, the two northern opening into the vestibule and forming part of its vault; they spring from panelled pilasters with moulded capitals and bases against the N. wall and at the N.E. angle of the tower, and a square free pier of similar character. The pilasters are repeated against the W. wall of the vestibule. The vestibule-ceiling has a groined plaster vault in two bays. The ground-stage of the tower has in the E. wall a segmental arch with a square head on the E. face. In the N. wall is a similar arch, the N. face having a moulded architrave and scrolled key. In the W. wall is a segmental-headed recess of similar size.

The Vestry on the N.E. is of the 17th century and has a moulded plinth to the N. wall. The external walls are painted and whitewashed.

Fittings—All fittings, not otherwise described, are of late 17th-century date. *Books:* In case next vestry-doorway—bible of 1613 and Erasmus' Paraphrase of the New Testament of 1548–9, formerly in St. Benet Gracechurch. *Candelabrum:* In chancel—of brass, with eight branches. *Communion Table:* with inlaid top, richly carved and bracketed supports and moulded base-rails which support pedestals with doves at the angles and an Agnus Dei on a paten in the middle. *Cupboard:* In vestibule—bread-shelves (Plate 45) with panelled and carved pilasters at sides, enriched cornice and pediment with cartouche above. *Doors* and *Door-cases:* In two N. doorways, in doorways of tower and to N.E. vestry—panelled doors of two folds. At N. and S. ends of vestibule-screen—two door-cases, E. front of each with Corinthian fluted pilasters supporting enriched entablature with segmental pediment and figures of Time and Death respectively; panelled doors of two folds, moulded imposts and cornice to frame, with elliptical arch over, supporting a panel with carved scrolls and with a carved tympanum. Standing against W. internal wall of tower, but formerly the entrance from Lombard Street—square-headed doorway (Plate 7) and gate, frame and head richly carved with cherub-heads, emblems of mortality, etc., enriched cornice above on carved consoles; panelled gate with wrought-iron grate above. *Font* (Plate 11): of white marble, round bowl carved with cherub-heads and swags, carved pedestal or foot standing on square baluster-shaped stem with carved panels. Cover, of oak with scrolls and swags to lower part, ogee-shaped capping with cherub-heads, swags and cartouches-of-arms and on top group of Charity and children. *Monuments:* On S. wall—(1) to Thomas Lewis, 1714, and George Lewis, 1722, marble tablet with Composite side-pilasters, entablature with cartouche-of-arms and two angels with trumpets. Formerly in St. Dionis' church, the following—On N. wall, (2) to Nathaniel Letten, 1668, marble cartouche with drapery, cherub-heads and cartouche-of-arms; (3) to Edward Tyson, M.D., 1708, marble wall-monument, by Edward Stanton, with draped niche containing bust and flanked by standing cherubs and pilasters with segmental cornice, supporting vases and cartouche-of-arms. On S. wall, (4) to Elizabeth, wife of James Woods, 1690, and James Woods, 1700, marble tablet with Corinthian side-columns, entablature, broken pediment and cartouche-of-arms. At W. end, (5) to Lionel Gatford, Rector of St. Dionis, 1715, and Anne, 1705, and Mary (Halford), 1710, his wives, marble tablet with cornice and cartouche-of-arms; on W. wall—(6) to Philip Jackson, 1686, marble tablet with Corinthian pilasters, entablature, broken pediment and cartouche-of-arms. On N. wall of tower, (7) to Sir Arthur Ingram, 1681, Hannah Champneys, 1693, his daughter, Ann his wife, 1702, and others later, tablet with scrolls, cornice, pediment, urn and shield-of-arms. *Organ* (Plates 82, 28): built by Renatus Harris, 1701, now placed at S.E. angle of church—rich case with large round panel in middle surrounded by pierced carving and with two smaller panels above, having upper sides ramped up to a central tower of pipes with an entablature, at sides two towers of pipes on half-round acanthus-brackets with carved frieze above and with pierced carving and entablature at top, lower part of case and sides panelled. *Panelling:* round walls of church, panelled wainscoting, in two heights, with moulded capping. In vestry—bolection-moulded panelling, with moulded surround to fireplace. *Plate:* includes flagon of 1613, given by Christopher Tolderney, with enamelled achievement-of arms; cup of 1612; cup of 1617; cup of 1624, given by William Clarke; cup of 1663, given by

Mary Masters; paten of 1560; stand-paten of 1617; paten of 1624; stand-paten of 1661, given by M. M. (Mary Masters); alms-dish of 1683, given by Edward Fownes, with shield-of-arms; also two flagons from St. Benet Gracechurch, one of 1605, the other of 1631 and given by John Raynye; also an alms-dish of 1709, given by Edward Boulter, and two alms-dishes of 1706; all three belonging to St. Leonard Eastcheap. *Pulpit* (Plate 212): hexagonal with moulded and enriched top and bottom rails, raised panels on each side flanked by festoons and surmounted by cherub-head and swags, ogee base on plain hexagonal stem; staircase with turned and twisted balusters and continuous carved string; sounding-board, hexagonal with inlaid soffit and segmental pediment on each face, projecting angles supporting richly carved vases; support to sounding-board, in form of square panelled pier with enriched Ionic capital and two long carved console-brackets. *Reredos* (Plates 213, 36): of three bays on a panelled base, middle bay with entablature and two round-headed panels with cherub-head key-blocks, surmounted by small pediments, between the panels a carved Pelican "in her piety" in the attic, above the cornice is a round enriched panel with cherub-heads; side bays with enriched Corinthian columns supporting entablature and segmental pediments; between columns of each bay, two panels, lower carved and upper rectangular with carving and pediment above; above entablature of reredos an attic with three pediments, one over each bay; the pediment of the middle bay carried on carved brackets with festoons below and enclosing a cartouche; the pediments of the side bays have carved tympana; on the pediments are carved candlesticks. *Royal Arms* (Plate 16): Over doorway in N. wall of tower—Stuart, arms richly carved in wood and resting on carved shelf. *Screen:* between church and vestibule—panelled and with cornice and enriched frieze-panels, modern but incorporating old material. *Seating:* stalls made up of old and modern panelling; churchwardens' pews at W. end of church, with carved frieze-panels, and carved lion and unicorn not *in situ*. In vestibule, tower and body of church—several benches with legs. In vestry—low benches with twisted legs. *Tables of Benefactors:* In chancel—with enriched frame, repainted. In vestibule—with enriched framing carved with cherub-heads and palm-branches. *Miscellanea:* On S. wall—behind stalls, two wrought-iron hat-pegs with simple scroll-work.

Condition—Good.

(2) Parish Church of St. Edmund, Lombard Street, stands on the N. side of that thoroughfare and is a Renaissance building of the simple apartment type. The S. front and tower are faced with Portland stone, but the remaining walls are rendered in cement except a portion of the W. wall, which has a modern tile-facing. The church was destroyed in the Great Fire, 1666, and rebuilt by Sir Christopher Wren in 1670–79, at a cost of £5,207 11*s.* 0*d.* Some minor alterations have been made in modern times, including a restoration of the church and rebuilding of the roof, consequent on an air-raid in 1917.

Architectural Description—The plan is a slightly irregular oblong (60½ ft. long on E. and 59 ft. on W. by 40 ft. wide), with a rectangular projecting sanctuary at the N. and a tower built within the church at the S. end with vestibules on either side. The church is not orientated, the axis lying N. and S.

The *N. Elevation* has a large round-headed window at the end of the Sanctuary and there are similar but smaller windows in the side walls. Flanking the Sanctuary are two windows uniform with the latter and, below the western, a blocked square-headed doorway. The N., W. and E. walls are finished with plain parapets. The *W. Elevation* contains five round-headed windows with beaded edges. All are blocked except the upper part of the two northernmost. The jambs of the window are probably modern. This elevation is largely concealed by adjoining buildings. The *E. Elevation* includes five similar windows, but here the first and third are not blocked and have modern jambs. The *S. Elevation* forms a symmetrical design with the tower in the centre. The *Tower* (Plate 3) is three stages high, surmounted by a lantern and spire; it has rusticated angles and projects slightly to the S. The ground-stage has a square-headed doorway in the S. wall, with moulded architrave and a cornice above supported on consoles, resting on cherub-heads. The round-headed window over, in the second stage, has a cherub-head keystone and moulded architrave and is finished with a similar cornice, and above it is a main cornice and pediment, the cornice being continued across the whole front. The bell-chamber has a round-headed, two-light window in each face, with a transom at the spring of the arch and finished with an architrave and plain keystone. The window in the S. face is set in a square-headed recess occupying most of the wall-space. The tower is finished with a modillioned cornice and a panelled parapet with vases at the angles and a pineapple-ornament in the middle of each side. The timber-lantern is octagonal and lead-covered, with a segmental-headed keyed opening in each face. At each angle is a pilaster curved outwards at the top and supporting a continuous cornice. The short lead-covered spire above is also octagonal with slightly concave sides and an oval lunette in each face. It is surmounted by a moulded capping and vane. The vases formerly ornamenting the lantern

George Dodson, 1683.

Gilbert Hide, 1558.

John Wicksteed, 1621.

Robert Clarke, 1698.

FARRINGDON WITHOUT: (14) BARNARD'S INN.

Arms of Principals of the Inn.

FARRINGDON WITHOUT: (42) No. 57 W. SMITHFIELD.
S.W. Front, early 17th-century, showing 13th-century W. doorway of St. Bartholomew the Great.

FARRINGDON WITHOUT: (16) ST. BARTHOLOMEW'S HOSPITAL.
Gatehouse, 1702. N.W. Front.

FARRINGDON WITHOUT: (32–33) Nos. 4, 5 and 6 CRANE COURT, 1671.

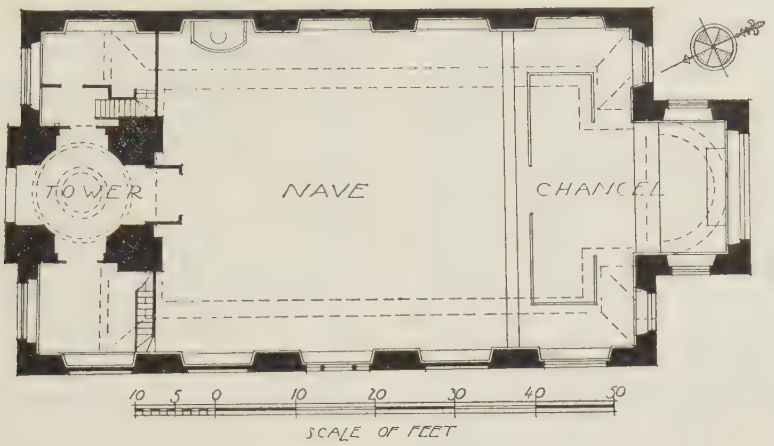
W. Front.

FARRINGDON WITHOUT: (11) CLIFFORD'S INN.

Nos. 14 17, *c.* 1663, from the S.W.

LANGBOURN: (2) CHURCH OF ST. EDMUND KING AND MARTYR.
Arms of Queen Anne in W. window, dated 1707.

CHURCH of ST EDMUND THE KING & MARTYR



and spire have been removed but the brackets, on which they stood, remain. The side bays of the S. front, on either side the tower, have each a round-headed window similar to that in the second tower-stage. Below each of them is a two-light square-headed window, with a moulded architrave. The wall rests on a moulded plinth, above which the outer angles are rusticated. The main cornice is surmounted by a parapet with pedestals at the E. and W. angles supporting carved stone vases. From these pedestals spring inverted curved parapets terminating against the sides of the tower, half-way up the bell-chamber stage.

Interior—In the N. wall of the chancel is a square-headed doorway to the modern Vestry. The recesses of the five windows on each side of the church are carried down to the floor. The flat ceiling is coved at the sides, the coves springing from a moulded cornice with acanthus-enrichment. A second cornice and a bay-leaf band form a border to the flat central portion, which is pierced at the four corners by as many modern round openings with bay-leaf enrichment and by an opening in the centre. The ceiling of the Sanctuary is a flattened semi-dome, of plaster, springing from a cornice resting on pendentives, with corbels, in the northern angles. In the ground-stage of the tower a square-headed doorway, on the N., opens into the church and above it, in the second stage, is a round-headed arch at the gallery-level set in a square-headed recess. The side walls of the ground-stage are pierced by round arches to the vestibules, and in the E. wall of the stage above is a square-headed door to the gallery. The ground-stage is covered with a domed ceiling with a cornice and a moulded and panelled centre-piece.

Fittings—All of late 17th-century date unless otherwise described. *Bells:* one and sanctus, former by Anthony Bartlett, 1675. *Book:* Common Prayer of 1633, in case on stalls. *Chest:* In vestry—with carved front panels and top rail, mid 17th-century. *Communion Table:* with two legs each with three carved and inverted scrolls all carried on a moulded plinth with lions' claw-feet under, moulded and carved top rail with moulded pendants at angles. *Communion Rails:* with moulded upper and lower rails and turned and carved balusters of unusual design. *Doors:* to vestry and vestibule—three panelled doors; at S. end—modern door-case, incorporating richly carved panel with palms, scrolls and foliage. *Font* (Plate 11): white marble moulded bowl with acanthus and gadrooned enrichment, baluster-stem with acanthus-enrichment and moulded black marble base. Cover: of oak and of three stages, lowest stage octagonal with enriched cornice projecting at angles, with pendants under and swags on each face, middle stage of ogee form with cherub-heads, swags and enriched cornice supporting figures of apostles, conical top stage with carved finial, wrought-iron bracket for pulley. Enclosure to front with moulded and enriched rails and carved and twisted balusters. *Galleries:* on E. and W. of tower—panelled fronts upper panels with pierced carving, and enriched cornice; enclosed staircases, that on E. re-arranged. *Glass:* In vestry—in middle window, royal arms of Queen Anne after the Union. In W. window of tower—same arms (Plate 208) with initials A. R. and inscription "Set up in the memorable year of Union 1707." *Lectern:* made up of old panelling, partly carved and pierced, two carved scrolls and top ornamented with swags and carved cornice. *Organ:* formerly at W. end but now divided and placed at N. end of W. wall, each division with two towers of pipes with pierced carved work, standing on brackets with cherub-heads, middle panel of pipes with curved top and cherub-head below, and pierced upper and lower

rails; made up with modern work. *Panelling:* round walls of church, tower, etc., panelled wainscoting, in four heights, with moulded capping; flanking doorways in N. wall of body of church, fluted Corinthian pilasters with enriched entablature, broken segmental pediment and urn; between door-head and cornice carved palm-branches, etc. *Paving:* In chancel—of black and white marble squares, set diagonally; similar paving round font, set square. *Plate:* includes two flagons of 1617, given in the same year; two patens of 1679 and two brass candlesticks probably of early 18th-century date. *Pulpit* (Plate 34): hexagonal, sides each with panel having enriched border and cartouche above with swags, cherub-heads at angles with festoons, enriched cornice and lower rail, moulded base with hexagonal stem; staircase with moulded rail and string, and balusters similar to communion-rail. *Reredos* (Plate 36): of five bays, middle bay flanked by fluted Corinthian pilasters supporting an enriched entablature and segmental pediment with carved crown, sceptres, etc., in the tympanum; between pilasters, two round-headed panels with the Decalogue, and carved cherub-heads in spandrels, above is a band with the letters I H S and palm-branches and on the frieze is a panel with the holy Dove; inner side bays panelled and with paintings of Moses and Aaron, by Etty, carved scrolls, swags, etc.; outer side bays with panels of the Lord's Prayer and Creed; main entablature continued over side bays and supporting two carved urns. *Screen* (Plate 42): at S. end of stalls and made up of old panelling including pierced and carved work, carved vases, etc. *Seating:* pews made up of old material cut down and altered; churchwardens' pews at W. end have pierced and carved frieze-panels, enriched capping and carved scrolls at ends. Quire-stalls made up of old panelling similar to that of screen. *Miscellanea:* In vestry—enriched framed panel of oak with swags and festoons; above, a carved cartouche. On N. face of tower-piers, six short square posts with enriched caps and bases, possibly standards of former communion-rails, also carved figures of Lion and Unicorn not *in situ*.

Condition—Good.

(3) Parish Church of St. Mary Woolnoth, on the corner between Lombard Street and King William Street, was entirely rebuilt between 1716 and 1727 from the designs of Nicholas Hawksmoor. It contains from the old church the following—

Fittings—*Bells:* three; 1st and 3rd by William Eldridge, 1670; 2nd by the same founder, 1672. *Organ* and *Case:* Organ originally by Bernard Schmidt, 1681, re-constructed and added to. Case with three towers of pipes with pierced carving at top and connected by curved cornices, with pierced frieze below and bands of carving at base. *Plate* (Plate 32): includes two flagons of 1587, richly chased and with inscriptions; two flagons of 1613, given by Charles Glascocke, one with shield-of-arms; cup of 1626, given by Thomas Willes, with shield-of-arms; cup of 1631, given by Paul Forre, with shield-of-arms; two patens of 1626 and 1631 respectively; a dish of 1518 with a middle boss, formerly enamelled, with a shield-of-arms, *three hammers* impaling *a saltire engrailed and a chief charged with two pierced molets;* dish of 1654, with the date 1655 and a spoon of 1684, with the date 1686. *Miscellanea:* On S. wall—remains of funeral-achievement of Sir Martin Bowes including cartouche-of-arms, funeral-helm, gauntlets, spurs and wooden sword; at W. end of church, tabard and pennons of the Bowes arms.

(4) Parish Church of All Hallows Staining, on the S. side of Star Alley, Mark Lane, was pulled down in 1870 with the exception of the 15th-century W. tower. The walls are of rag-stone rubble with limestone dressings.

Architectural Description—The *West Tower* (12 ft. by 11½ ft.) is of three stages with an embattled parapet and N.W. stair-turret rising above it. The tower now stands isolated in a small churchyard. In the E. and S. walls of the ground-stage are moulded two-centred arches, of two orders, formerly opening into the N. aisle and nave; the responds have attached shafts with moulded capitals, but the bases are modern. In the W. wall is a restored window of two cinquefoiled lights with a quatrefoil in a two-centred head with a moulded label. The second stage has in the S. and W. walls a window of one cinquefoiled light in a square head, all restored externally. The bell-chamber has in each wall a much-restored window of two cinquefoiled lights in a square head with a moulded label over the N. and W. windows.

Fittings—*Bell:* a Flemish bell of 1458, formerly in this tower, is now preserved at the Grocers' Hall.

Condition—Fairly good.

(5) Parish Church of St. Dionis, rebuilt by Sir Christopher Wren after the Great Fire of 1666, was demolished in 1878. St. Dionis Hall, standing on the N. of the site of the church and on the W. of Lime Street, contains from the former church the following:—

Fittings—All of late 17th-century date when not otherwise described. *Door-cases:* two, against N. and S. walls, with fluted and engaged Corinthian columns at sides supporting an entablature and segmental pediment. *Door:* in E. doorway, panelled and apparently original. *Panelling:* round lower part of walls, formerly on church-walls,

with moulded cornice or capping; round upper part of walls, probably old pewing, with pierced carved frieze. *Royal Arms:* on W. wall, wood carved, Stuart arms, repainted; at N. end, carved Lion and Unicorn holding shields. *Seating:* several stools, with turned legs. *Table:* with six baluster-legs. *Miscellanea:* Frame over N. fireplace, with eared architrave, segmental pediment and scrolled brackets.

In the Churchyard adjoining the Hall on E. are the following:—*Monuments:* Flat slabs, (1) to Richard Slany, 1678, Mary his wife, 1684, John and another son (?) John added later; (2) to Thomas Turgis, 16–0, and Mary, 1639, also a son William, 16–3, impaled achievement-of-arms; (3) to Henry Tulse, 1689, much defaced; (4) to Alice (Gore) wife of John Payne, 1704.

Other fittings from this church are now in St. Dionis Church, Fulham.

Secular :—

(6) Old Pewterers' Hall, now No. 15 Lime Street, standing on the N.W. of that thoroughfare, is of two storeys with attics and basement. The walls are of brick with stone dressings and the roofs are covered with slate and lead. The buildings were re-built in 1668–69 after having been destroyed in the Great Fire. They were leased for commercial purposes in 1861, since which date many alterations have been made and the exterior largely refaced.

The *Hall*, with a basement under and various apartments over it, stands on the N. of a small courtyard, entered from Lime Street and now covered in. Adjoining the hall on the N. is a small *Parlour*, now a counting-house, and E. of it is the *Staircase*.

The *S. Elevation*, fronting the courtyard, has five E. bays exposed. The wall has apparently been largely refaced and is finished with an entablature. In the second bay is the main entrance, approached by a short flight of steps; it is flanked by rusticated pilasters, with moulded plinths inscribed 1668 and acanthus-capitals bearing the date 1669; the semi-circular arch is also rusticated and has a carving of the Company's arms upon the keystone. The ground-floor windows are square-headed and have been modernised, as have the windows below lighting the basement. The five windows to the first floor have rubbed brick heads and keystones carved with an escutcheon and mask. The *N. Elevation* is only exposed at the W. end, where two original windows remain, at the first-floor level, with flush frames. To the E. of them is a timber-framed annexe, containing the staircase. The *W. Elevation* has one window lighting the hall and a pair at the first-floor level, all modernised. The attics have modernised dormer-windows.

Interior—The *Hall* (56 ft. by 26 ft.) is six bays long and has a flat plaster ceiling, coved at the sides and divided up into moulded, enriched and recessed panels; the bays have two and three panels in the width alternately. The walls are panelled to half the height of the windows and finished with an enriched entablature as capping, with rectangular panels at intervals. The Screen, at the W. end, is five bays in width divided by panelled Doric pilasters supporting an entablature; the two doorways are square-headed and plain and the screen bears the modern painted date 1668; the intermediate bays are panelled. The *Parlour*, now a counting-house, is an irregular pentagon on plan and has a rich plaster ceiling (Plate 210); in the centre rises a rebuilt octagonal lantern-light and round it are eight enriched panels, four circular and the rest bearing the crest of the company twice repeated, a figure of St. Catherine trampling on the Emperor in high relief and a figure of a man in long gown, said to represent William Smallwood. The doorway on the S. has a carved overdoor finished with a cornice, and on the outer side a cornice and broken pediment. The walls are panelled and have a cornice carried round at the ceiling-level. The *Staircase* is without a well and has turned balusters, moulded string and hand-rail and square newels with half-balusters against them; these are repeated against the wall to the first flight; the staircase is carried up to the second floor only, the landing having a long balustraded rail. The *Basement*, now used as stores, has the floor above supported on turned wooden posts in two rows. The *First Floor* is cut up into four rooms, of which the westernmost is original with walls panelled to the ceiling. In the second room from the E., against the N. wall, is an original fireplace with a deeply moulded wooden architrave. The attic-staircase at the N.E. angle of the building has turned balusters, but only those to the upper part are original. The queen-post trusses of the roof are also original.

The modern premises of the company, which adjoin the old hall on the E., contain the following fittings from the old building: In the Committee Room—a sundial in stained glass, with the design of a spider and fly on a web, late 17th-century; panelled dado, same date. In the Court Room—panelling to walls, late 17th-century. A carved cartouche of the company's arms and another dated 1672, from the state barge, are also preserved.

Condition—Good.

(7) Houses, Nos. 17 and 18, on the S. side of Cullum Street, are of three storeys with attics; the walls are of brick. They were built, probably, late in the 17th century, but the front of No. 17 has been largely re-faced. The windows have flat heads, and there is a moulded band at the second-floor level. Inside the building, No. 18 has an

original staircase with straight moulded strings, turned balusters and square newels with moulded caps.

Condition—Good.

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21. LIME STREET WARD.

Lime Street Ward consists of parts of the parishes of St. Andrew Undershaft, St. Peter Cornhill and St. Dionis Backchurch.

No monuments known.

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22. PORTSOKEN WARD.

Portsoken Ward consists of the parish of St. Botolph Aldgate, except that portion now in the Borough of Stepney.

Ecclesiastical :—

(1) PARISH CHURCH OF ST. BOTOLPH stands at the E. corner of Whitechapel High Street and Houndsditch and was rebuilt in 1741–44, partly on the site of the original church, which was, unlike the present structure, properly orientated. The church contains, from the former building, the following :—

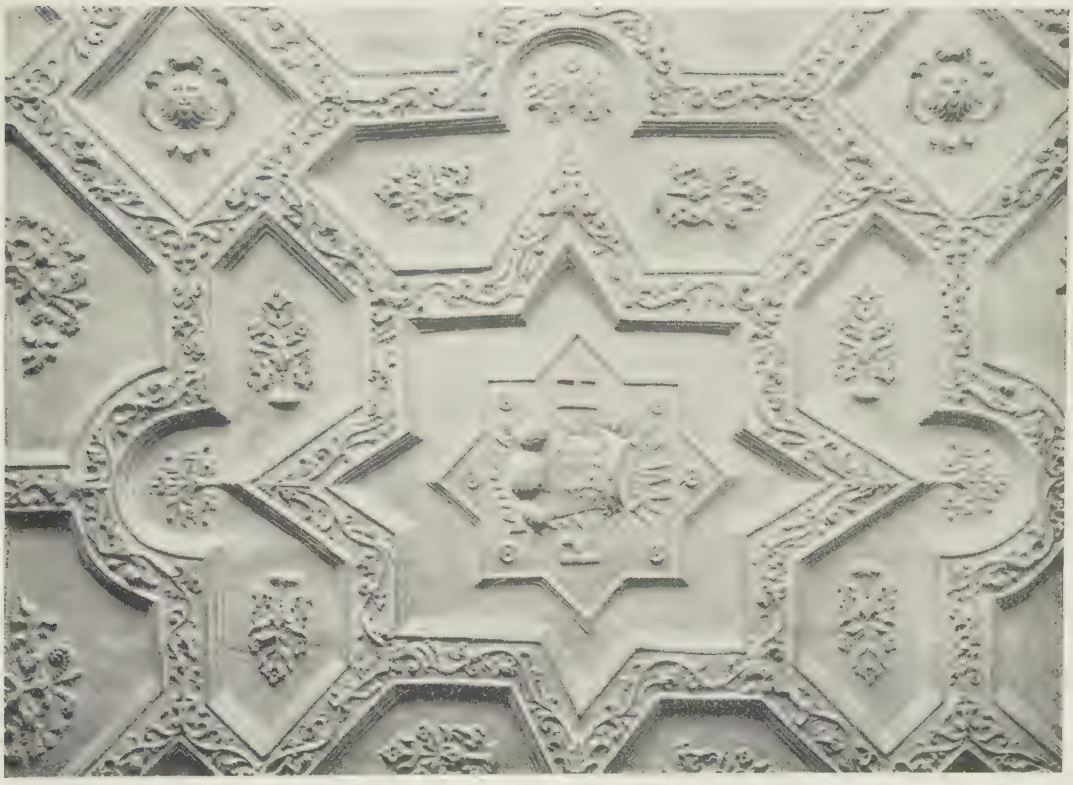
Fittings—*Communion Table :* probably reconstructed but incorporating late 17th-century turned and twisted legs. *Monuments :* In W. aisle —on N. wall, (1) to Capt. Robert Silk, 1701–2, and Martha his wife, 1689, white marble tablet with drapery, cherub-head, cartouche and vase ; on S. wall, (2) to Sir Edward Darcy, 1612, small brown marble tablet with ornamental strap-work border ; (3) to Robert Tailor of Silverdale, 1577, small brown marble tablet, incomplete. In W. gallery— on W. wall, (4) to Thomas, Lord Darcy of the North, K.G. [executed 1537], Sir Nicholas Carew, K.G. [executed 1539] and other members of the same families, brown marble tablet with Corinthian columns at sides, cornice, emaciated recumbent figure and three coats-of-arms, probably erected *c.* 1560. In E. aisle—on E. wall, (5) to William, 1678–9, John, 1682, Charles, 1684, sons of William Pouldon, and to Katherine Pouldon, 1687, his daughter, marble tablet with shield-of-arms. In E. gallery—on E. wall, (6) to Robert Dow, 1612, marble wall-monument with coloured bust in niche and two shields-of-arms, repaired 1675. *Organ* and *Organ-case :* In S. gallery—instrument by Renatus Harris, 1676, with additions and restored in 1897. Case with three 'towers' of pipes, pierced and carved frieze below, with cherub-head corbels supporting side-towers and acanthus-corbel under middle tower ; towers finished with scroll-work and entablatures ; panels between towers with pierced and carved bands and cornices ramped up to middle tower and supporting cherubs playing musical instruments ; re-fixed on front of gallery, carved cartouche (Plate 17) inscribed—"This organ is ye gift of Mr. Thomas Whiting to the hole parish 1676" ; larger cartouche with arms of Whiting above. *Plate* (Plate 31) : includes cup of 1559 with mediæval stem and gilt band on bowl inscribed with text ; tazza-paten (Plate 29) of 1589 with elaborately enriched stem, incised ornament inside bowl with embossed head of bearded man wearing a helmet, in the centre, inscribed and dated 1625 ; cup of 1594 with incised ornament on bowl, stem and foot, inscribed and dated 1606 ; tall cup (Plate 29) of 1609 with embossed ornament on bowl, free enrichment of bracket form on stem and incised ornament with bands of enrichment on foot ; two large flagons with inscriptions and achievements-of-arms, one of 1613 given in 1614, the other of 1622 and given the same year ; inscribed cup and paten, both of 1635, and engraved with scene depicting sacrifice of Isaac ; inscribed spoon of 1665, given the same year ; inscribed flagon of 1669, given the same year ; large inscribed flagon of 1675 ; and an inscribed stand-paten of 1697. Also the following plate from the church of Holy Trinity, Minories—two inscribed flagons of 1668, given the following year, and an inscribed ewer of 1683 given the same year. *Miscellanea :* In W. aisle—fragments of carved stonework including defaced angel-corbel and shield with the arms of old France quartering England, in a cusped panel, 14th-century. In vestry—in glass case, severed human head in mummified state, and said to be that of Henry Grey, Duke of Suffolk, executed 1554 ; it was formerly preserved in Holy Trinity, Minories.

Condition—Rebuilt.

Secular :—

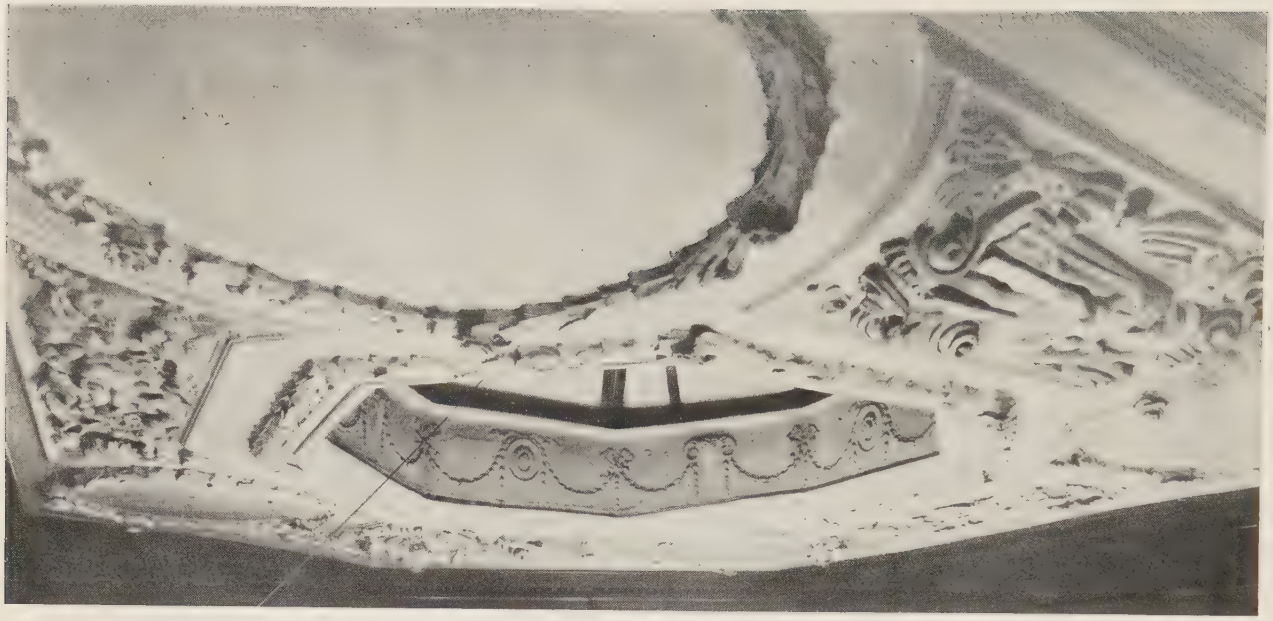
(2) HOOP AND GRAPES, on the S. side of Aldgate High Street, 30 yards W. of Mansell Street, is of three storeys with attics ; the walls are timber-framed and plastered and the roofs are tiled. It was built probably in the 17th century and has a square projecting bay in front, starting at the first-floor level and carried up to a dormer with a hipped roof. The main roof has a wooden eaves-cornice. Two old rainwater-pipes and heads remain in position. The back elevation is weather-boarded and much altered. The interior has been completely gutted. In front and in advance of the building are two heavy timber posts with sunk panels carved with vine-leaves and grapes.

Condition—Fairly good.



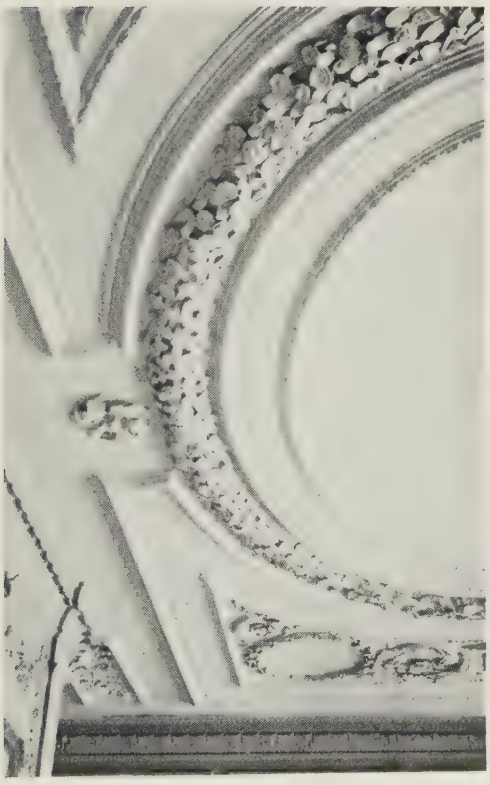
FARRINGDON WITHOUT: (20) No. 17 FLEET STREET, 1610–11.

Room on first floor, with detail of ceiling.



LANGBOURN: (6) OLD PEWTERERS' HALL, 1668–69.
Ceiling in Parlour.

FARRINGDON WITHOUT: (33) No. 5 CRANE COURT.

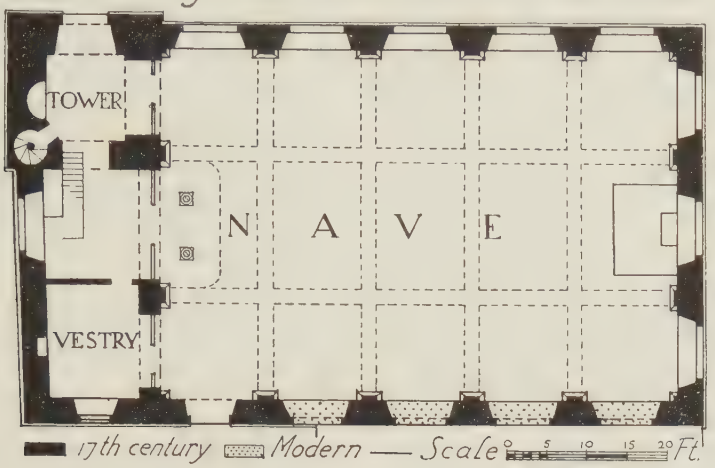


FARRINGDON WITHIN: (15) AMEN HOUSE.

CHEAP: (1) ST. LAWRENCE JEWRY. Vestry.

LANGBOURN: (1) CHURCH OF ALL HALLOWS LOMBARD STREET.
Pulpit, Stalls, etc., late 17th-century.

CHURCH *of* ST. NICHOLAS COLE ABBEY



23. QUEENHITHE WARD.

Queenhithe Ward includes the parishes of St. Mary Somerset, St. Mary Mounthaw, St. Nicholas Olave and St. Michael Queenhithe, with parts of the parishes of St. Nicholas Cole Abbey, St. Peter Paul's Wharf, Holy Trinity the Less, St. Mary Magdalene and St. Mildred Bread Street. The principal monuments are the church of St. Nicholas Cole Abbey and the Painter Stainers' Hall.

Ecclesiastical :—

(1) PARISH CHURCH OF ST. NICHOLAS COLE ABBEY stands between Knightrider Street and Queen Victoria Street, and is a Renaissance building forming a simple apartment. The walls are faced with Portland-stone ashlar.

The mediæval church was destroyed in the Great Fire, 1666, and rebuilt by Sir Christopher Wren, 1671–81, at a cost of £5,042 6*s.* 11*d.* The old materials were apparently re-used and 13th-century work is said to have been found, within recent years, in the S. wall.

Architectural Description—The church forms a slightly irregular oblong on plan (65 ft. by 44 ft.), with a tower-vestibule and vestry across the W. end.

The *E. Elevation* has a moulded plinth, rusticated angles and an entablature supporting a balustraded parapet. There are three round-headed windows in the E. wall, each having a plain key-block and a moulded cornice above resting on carved consoles. The lower part of the middle window is filled in with a stone panel. The general design of the *N.* and *S. Walls* corresponds with that of the E. end. In the N. wall are five windows uniform with those described above. The *Tower* stands within the church at the north-west angle and is four stages high, surmounted by a lantern and cupola. In the N. wall of the ground-stage is a square-headed door with a cornice over, resting on consoles, and above it, in the second stage, is a circular window. Between this stage and the third the entablature of the nave is continued round the N. and W. faces of the tower, the third stage having a circular window set in a square frame with a segmental pediment above and side-consoles. The bell-chamber has a round-headed louvered opening in each face and is finished with an entablature, the cornice of which forms a pediment over each window. The angles of the tower are rusticated and capped with flaming urns. The lead-covered timber lantern has eight concave faces pierced by two ranges of lunettes, the upper round and the lower oval in form. It is capped by a deep cornice, on which rests a square turret, with a railed gallery round and a roof of ogee form, surmounted by a gilt ball and vane. In the *S. Elevation* (Plate 3) the eastern half is concealed by a modern building. The windows in the fifth and sixth bays and the visible portions of the blocked windows in the first and fourth are uniform with those on the N. side. Below the fifth is a square-headed doorway with a cornice above, supported on carved consoles, and below the sixth is a square-headed window, with an architrave. The *W. Elevation* is finished with a plain parapet and has a round-headed window in the middle, at the gallery-level.

Interior (Plate 214). The E. wall is divided into three and the N. and S. into five bays each by pilasters of the Corinthian order, raised on high wainscoted pedestals with quarter-pilasters at the angles of the building. They support an entablature carried round the sides of the church. At the W. end are three round arches with moulded imposts and archivolts opening respectively into the tower, vestibule, and vestry and the galleries above

them. The ceiling is flat and divided into panels by moulded trabeations corresponding to the bays of the church. The intersections are enriched with moulded pendants; the middle and four angle-panels each contain a rosette. In the S. wall of the tower is a round arch, opening into the vestibule, and a second, above it, opening into the gallery.

Fittings—All of late 17th-century date unless otherwise described. *Benefactors' Table:* On S. wall—board with carved cornice and pediment, surmounted by flaming urn, now painted with list of Rectors. *Book:* chained to desk at W. end of church, copy of Thomas Comber's "A Companion to the Temple," 1686, re-bound. *Candelabrum:* of brass with moulded and reeded standard and two tiers of scrolled branches. *Chairs:* two with pierced carved backs, twisted posts, carved arms, turned and twisted rails and legs. *Chest:* In upper storey of tower—of oak, iron-bound, with rounded lid, three ornamental hinges and ten others in plain straps, dated in nail-heads, at each end, 1605. *Communion Table* and *Rails.* Table: In N. chapel—with carved sides and front, four panelled posts at back with carved inverted scrolls in front, table, cut down and altered and said to be from St. Mary Somerset. Rails: In chancel—with twisted balusters and carved standards, panelled angle-posts with carved caps, moulded upper and lower rails; in front of S. stalls, similar twisted balusters re-used. *Doors:* three, opening from church into tower, vestry and vestibule, of two folds, round-headed and panelled; panelled door between vestry and vestibule. In tower—heavy outer doors of two panelled leaves; inner door of two folds, partly glazed and with flanking pilasters supporting cornice, glazed semi-circular tympanum; in recess in W. wall and in doorway of lobby, panelled doors of two folds. *Floor-slabs:* Recently found under modern floor—(1) to Elizabeth, wife of Robert Ayliffe, 1714–5; (2) to Thomas Meriton, 1704; (3) to Elizabeth, wife of R . . ., 1708–9. *Font:* of white and black marble with black gadrooned stem of inverted baluster form, white octagonal bowl with moulded rim and carved acanthus-ornament, modern base. Cover (Plate 13), of oak, octagonal and carved with scroll-work, enriched mouldings and eight ogee-shaped ribs meeting in the middle and surmounted by a crown. *Gallery:* considerably altered in 1873, but the front incorporates the old panelling with pedestals enriched with panels carved in high relief; the front to the middle bay is a modern re-arrangement with a considerable projection carried on four carved brackets supported on two modern columns; the quadrant corners are modern copies of old work. The panelling below the middle bay has a round-headed doorway with enriched archivolt, carved key-block, above which is set a cartouche and swags of fruit and flowers, flanked by carved Ionic pilasters supporting an entablature; the doorways (Plate 7) in the side bays have spandrels filled with carved scroll-work, and the openings have pilasters similar to that of the middle bay. *Panelling:* wainscoting on all walls, three panels high with moulded capping. In vestry—two panels high with moulded capping, fireplace with carved architrave, carved scrolls at the base, entablature with pulvinated frieze, central panel and carved cornice, panelled overmantel flanked by festoons and finished with enriched cornice. *Plate:* includes cup of 1703. *Poor-box:* at W. end, plain box with half-round projecting front and standing on a panelled post. *Pulpit:* of oak, hexagonal with raised panel in each face with enriched mouldings, cherub-heads and swags above and festoons at sides, moulded and carved base, stem modern. *Reredos:* of three bays, the middle one flanked by Corinthian columns, supporting an enriched entablature and a broken segmental pediment; in the middle is a modern panel; the main entablature is continued over the side bays, which have each a panel with a moulded frame and reduced head, flanked by scrolls and enclosing a cherub-head, carved cornice and pediment above; the panel is flanked by festoons, and above it is a swag and scrolled cartouche applied to the entablature; there is a range of carved frieze-panels below the main panels of the reredos. Added decorations of foreign origin include the angels and cross in the main pediment and the Venetian mosaic in the middle panel. On the wall under the organ-gallery are two round-headed panels with the Decalogue and formerly part of this reredos. *Royal Arms:* Over lobby of S. doorway, formerly on reredos—Stuart arms of carved wood. *Screens:* on N. and S. of altar—low screens of old panelling with range of pierced and carved frieze-panels at top, re-used. *Seating:* modern, made up of old panelling cut down and re-used; higher churchwardens' pews, at W. end, with carved and pierced frieze-panels, moved and altered. *Table:* In vestry—with moulded top and turned legs, *Miscellanea:* In the church are various fittings, lectern, desks, candlesticks, lamps, paintings, etc., mostly Italian and presented by a former rector.

Condition—Good.

(2) Parish Church of St. Mary Somerset stood on the N. side of Upper Thames Street. The mediæval church was destroyed in the Great Fire of 1666 and was rebuilt by Sir Christopher Wren in 1686–94, at a cost of £6,579 18*s.* 1¼*d.* The body of the church was pulled down in 1871, the tower only being left standing; it is faced with Portland stone.

Architectural Description—The *Tower* (Plate 147) adjoined the church at the S.W. angle and is of four stages, but the internal and external divisions do not

correspond. The ground-stage is circular on plan internally and is roofed with a flat dome springing from a cornice and having a round bell-way in the middle. The E., S. and W. walls have each a segmental-headed doorway with moulded architrave, cherub-head keystone and a cornice; in the N. wall is a similar doorway formerly opening into the church; above each doorway is a round window with a moulded architrave, and keystone carved with a head; on each side of the N. window is a cherub-head bracket at the former ceiling-level of the church. The second stage has in the E., S. and W. walls a round-headed window with a moulded architrave and keystone carved with a man's head. The third stage has in each face a round window similar to those in the ground-stage, but with a child's head on the keystone. The bell-chamber has in each wall a round-headed window with a moulded architrave and keystone carved with a mask. The tower is finished with an entablature and plain parapet on which stand eight panelled and enriched pedestals, the pedestals at the angles support tall vases, those in the middle of the sides support lofty obelisks with enriched bands and ball-tops.

Fittings—*Doors:* In the S. and W. doorways—each of two folds and eight panels, late 17th-century.

Condition—Good.

(3) Parish Church of St. Michael Queenhithe, Upper Thames Street, was pulled down in 1876. The churchyard lies on the E. side of Huggin Lane.

Fittings—*Bell:* in gable of parish-room, dated 1686. *Monuments:* in churchyard, (1) to Joane, wife of Richard Howell, 1689, and Mary his sister, 1690, headstone; (2) to John Biggs, probably late 17th-century, slab. *Weather-vane,* on Rectory adjoining churchyard and formerly on spire of church, in form of a three-masted, full-rigged barque, late 17th-century. Other fittings were transferred to St. James Garlickhithe, and the font (since disposed of) to St. Michael Camden Town.

Secular :—

(4) Painter Stainers' Hall (parish of Holy Trinity the Less), 9 Little Trinity Lane and on the E. side of the street, is of two storeys. The walls are of brick and the roofs are covered with slates. The hall was rebuilt after the Great Fire, between the years 1668 and 1671, but has been extensively added to and altered in modern times. In 1916 the buildings N.E. of the Hall-block and the staircase were rebuilt and the Court Room enlarged by the removal of a partition on the W. side.

The buildings are rectangular on plan with a modern annexe to the N.; the E. end fronts on to the street with the *staircase* to the N.W. of it. The *Court Room* with the *Hall* above it stands E. and W. to the W. of the staircase, and on the street-front at the first-floor level is the *Painted Chamber.*

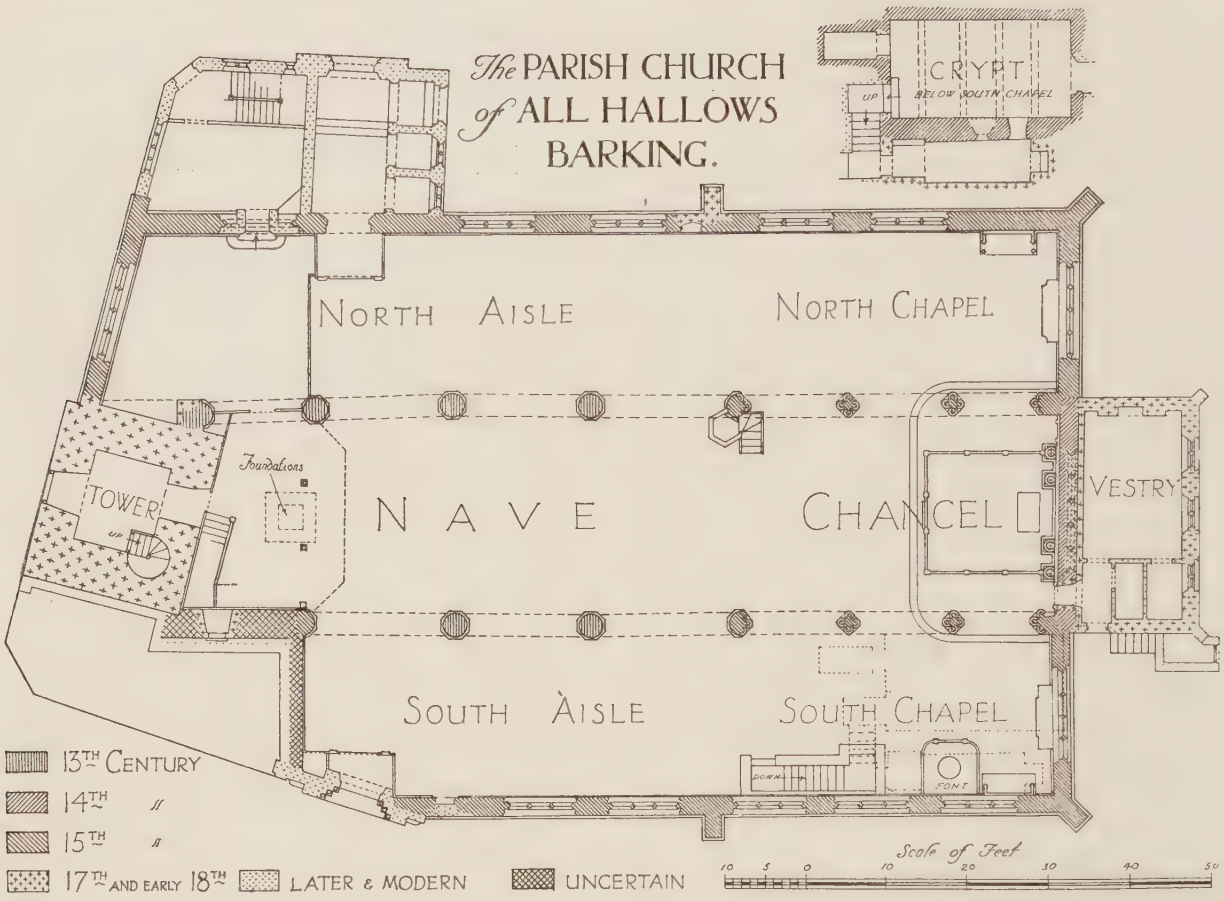
The *E. Elevation* to Little Trinity Lane has been entirely modernised with the exception of the entrance-doorway, which has Ionic side pilasters enriched with festoons of fruit and flowers and supporting an enriched entablature with a broken pediment surmounted by a carved cartouche of the company's arms. The *W. and S. Elevations* of the Hall and Court Room are of brick, much repaired. The S. wall of the Court Room is of different brick and greater thickness than the other walls and may be of earlier date.

Interior:—The *Court Room* has a projecting modern addition on the N. In the windows are the following pieces of late 17th-century glass:—the arms of, Charles II, Thomas Capper, master 1621, John Lee, warden 16—, John Lorrymar, warden 1630, John Smith, assistant 1630, Martin Hall and Francis Walsall, wardens 1628; there are also fifteen plaques of German glass with figure-subjects. and eleven others, formerly on the staircase, including one dated 1674 with a figure of St. Elizabeth of Hungary. The walls are panelled to the ceiling and at the W. end is a niche carved with brushes and palettes and a shield-of-arms above; it contains a marble bust (Plate 46) of Thomas Evans, 1687. The doorway at the W. end of the room has a carved architrave. The *Hall* has a modern ceiling and the walls have a panelled dado. Above the door is a carved cartouche of the Company's arms. The annexe of two bays on the N. is modern. The *Painted Chamber,* E. of the Hall, is a small apartment with walls covered with late 17th-century panelling. The panels bear early 18th-century paintings (Plate 215), including a portrait of Cap. Polehampton, 1713, the royal Stuart arms, arms of the city and company, classical landscapes, still life, mythological subjects and the apotheosis of Queen Anne (?).

Condition—Good, much altered.

(5) House on the S. side of Brook's Yard, is of three storeys with attics and basement; the walls are of brick and the roofs are tiled. It was built late in the 17th century and the doorway has remains of the two trusses supporting the former hood; the panelled door is original; the windows generally have original flush frames.

Condition—Poor.



24. TOWER WARD.

Tower Ward includes the parishes of All Hallows Barking and St. Dunstan in the East, and parts of the parishes of St. Margaret Pattens, All Hallows Staining and St. Olave Hart Street. The principal monuments are the churches of All Hallows Barking and St. Olave Hart Street.

Ecclesiastical :—

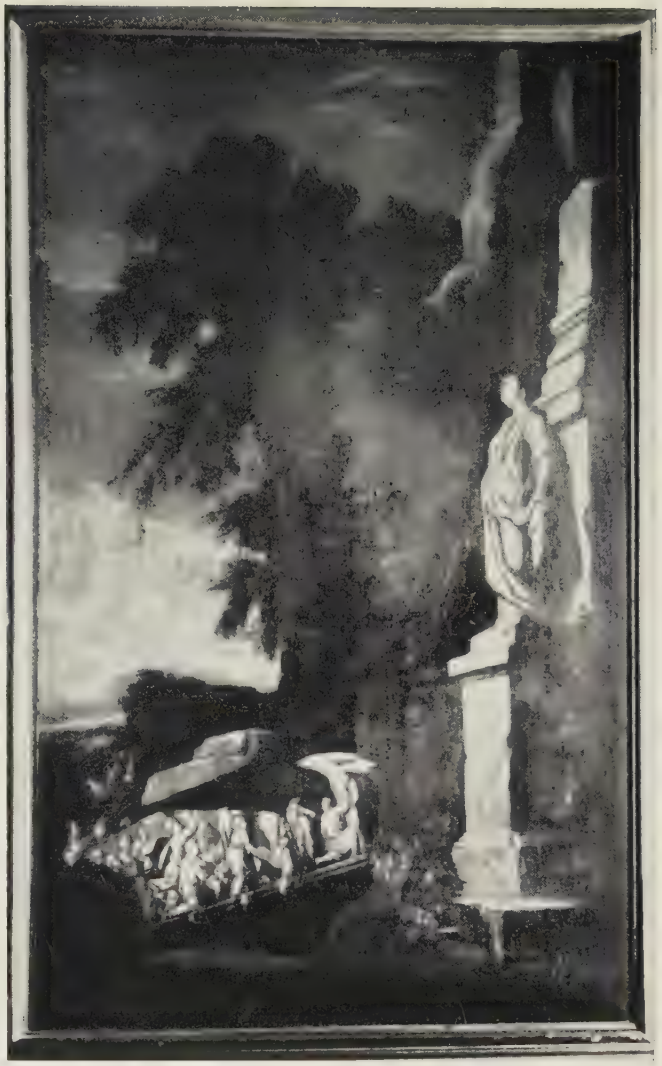
(1) PARISH CHURCH OF ALL HALLOWS BARKING (Plate 217) stands on the N. side of Great Tower Street. The walls are of ragstone and other rubble, with dressings of limestone ; the tower is of brick ; the roofs are covered with slates and lead. The earliest parts of the present church are the *Nave*-arcades, which date from about the middle of the 13th century. The lower part of the E. wall may be as early, or perhaps of the 14th century, when the E. window was inserted. The recently discovered *Crypt* under the E. end of the S. aisle appears to be of the middle of the 14th century. In the first half of the 15th century the *Chancel*-arcades were built and the E. arch of each of the nave-arcades was widened by the rebuilding of its E. respond further E. The *Chapels* were added or rebuilt at the same time and probably some of the arches of the nave-arcades were rebuilt, the N. aisle extended one bay further W. and perhaps also the nave with it. The clearstorey is also of the same century with the heightening of the E. wall in consequence. In 1649 the W. end was injured by an explosion and the tower (said to have stood at the W. end of the S. aisle) was taken down. A new *Tower* was built at the W. end of the nave in 1658–9. The *East Vestry* was probably added *c.* 1705, when the fittings of the church were renewed. Modern restorations took place in 1814, when the walls generally were lowered and the old roofs removed ; in 1860–2, when a turret-stairway on the S. and a S. porch were removed, and in 1883, when a general restoration took place and the *North Porch*, with chambers over and beside it, was added.

The tower is interesting as an example of the Cromwellian period. Amongst the fittings the Evyngar brass and the carved font-cover are noteworthy.

Architectural Description—The *Chancel* 39½ ft.) by 24 ft.) has an early 14th-century E. window of five trefoiled lights with a traceried two-centred head ; the internal splayed jambs are ancient, but the mullions and tracery are modern restoration on

LANGBOURN: (1) CHURCH OF ALL HALLOWS, LOMBARD STREET.
Reredos, late 17th-century.

QUEENHITHE: (1) CHURCH OF ST. NICHOLAS COLE ABBEY, 1671-81.
Interior, looking S.W.



QUEENHITHE: (4) PAINTER-STAINERS' HALL.

Paintings on panelling, early 18th-century.

TOWER: (1) CHURCH OF ALL HALLOWS BARKING, 13th-century and later.
Interior, looking E.

the old lines. Below it to the S. is a round-headed doorway to the vestry, probably of early 18th-century date. The N. arcade is of three bays and early 15th-century work; the arches are deeply moulded, the first being two-centred and the other two four-centred; they rest on piers consisting of four attached shafts with moulded capitals and bases and divided by hollows flanking a filleted roll which is continued in the arch; the responds have attached half-piers. The first arch is slightly lower than its fellows. The arches have a moulded label on the S. mitering with a string-course at the apex; the string is stepped down over the E. arch. The clearstorey has three late 15th-century windows on each side, the first of two cinquefoiled lights and the others of three, all under four-centred heads with segmental-pointed rear-arches. Externally they are all restored. The S. arcade is uniform with the N., except that the first arch is higher than the other two and the string-course is stepped up over it.

The *North Chapel* (19½ ft. wide) has a late 15th-century E. window of four cinquefoiled lights with a segmental-pointed head and a moulded label. In the N. wall are two windows, in the second and third bays, similar to the E. window but of three lights.

The *South Chapel* (20 ft. wide) has an E. window of four lights, similar to that in the N. chapel, and in the S. wall three windows of three lights all of similar character.

The *Nave* (57 ft. average by 24 ft.) is structurally undivided from the chancel (Plate 216) and has a N. arcade of four bays of *c.* 1230–1240. The arches are of two pointed and chamfered orders resting on heavy cylindrical piers. The easternmost bays are wider than the others, the E. halves having probably been rebuilt and altered in the 15th century; most of the other arches also have later voussoirs mixed with the small voussoirs of the 13th century and may have been rebuilt. The E. respond, which forms part of the 15th-century E. arcade, and the first two piers have early 17th-century moulded capitals, raised above the original springing-level; the third pier and the W. respond retain their original moulded bell-capitals. The E. respond and the W. respond of the chancel-arcade are set back to back and are of one build. Above the arches runs a 15th-century moulded string-course, and the clearstorey, above it, is pierced by four windows uniform with the chancel-clearstorey, except the westernmost which is of two lights only The S. arcade is similar to the N. and of three bays, the W. respond, which appears to be an original column adapted, is the only one retaining its original capital. The bases on both sides have been cut away. The clearstorey is similar to that on the N.

The *North Aisle* of the nave (19½ ft. wide) is structurally continuous with the N. chapel and has two windows in the first two bays of the N. wall, but not placed centrally. They are uniform with those in the N. wall of the N. chapel. In the third bay is a 15th-century N. doorway having a four-centred arch under a square external head, the spandrels with quatrefoiled panelling and a moulded label. In the fourth bay is a blocked window, the head of which is visible externally. In the W. wall is a window similar to the E. window of the N. chapel. This wall is canted on plan, forming a fifth bay on the line of the N. arcade; the wall here is carried on a segmental arch blocked on the S. by the wall of the tower.

The *South Aisle* (20 ft. wide) has two windows in the first two bays of the S. wall similar to those in the S. wall of the S. chapel. The wall of the third bay is modern and canted and contains a modern doorway. In the same bay E. of the S. doorway is a four-centred plain doorway of the 15th century which opened into the former staircase leading up to the upper storey of the S. porch. The W. wall is blank.

The *West Tower* (9½ ft. by 11½ ft.), built in 1659, is of brick and of four stages, marked externally by brick bands and finished with a modern parapet. The tower is not placed centrally and lines with the canted W. wall of the N. aisle, its axis making a considerable deviation to the N. from that of the nave. The ground-stage has a round-headed arch to the church on the E. and a round-headed W. doorway with an oval window above it, both included internally under a square head. Externally the doorway has plain raised impost and key-blocks, and the window is set in a plain rectangular raised frame. The circular staircase of timber is set in a semi-circular sinking in the S.W. angle of the tower walls, the outer semi-circle being protected only by an open wood framing. The second stage has a round-headed window in the W. wall with a wooden frame and two pointed and transomed lights. The third stage has a similar window in the W. wall. The bell-chamber has a round-headed louvered opening in each face with wooden frame and two transomed lights. Set on the centre of the tower is a square timber lantern or cupola, lead-covered and having two round-headed openings in each face. Above these there is a cornice on which rests a square dome with a ball and vane on the top.

The *Crypt* (Plate 218), under the E. end of the S. chapel (22 ft. by 12 ft.), has a semi-circular barrel-vault divided into five narrow bays by chamfered ribs of stone, the infilling being of chalk as well as the N. and S. side walls. It is probably of mid 14th-century date. In the E. wall is an 18th-century doorway, the N. jamb of which is of brick, but the S. jamb is a rebated one of older stone, possibly the remains of an earlier doorway *in situ*. It opens

into a small brick lobby from which a stairway rises to the churchyard outside. In the S. wall, in the second bay from the E., is an original window of roughly chamfered stones with its rear-arch groined back to the main vault. In the next bay westward are the sill and lower jambstones of another single light, and visible from the outside of the crypt; the opening has been filled in with chalk flush with the main vault. In the W. wall at its N. end is an original doorway, the dressings of which have been removed or have perished and which is now restored in chalk. From this doorway is an original straight stairway, with much-perished steps, which led up to the interior of the church W. of the crypt. It is now closed over with paving. At the S. end of the W. wall is a 17th or 18th-century doorway opening into a small lobby of brick with a round vault also of brick, and S. of the crypt is a long narrow chamber formed by 17th-century burial-vaults of brick. This has a deep niche or recess at its E. end. From the W. end of the last chamber are modern steps leading up into the S. aisle.

The *Vestry* at the E. end of the chancel was probably built early in the 18th century, but has been completely altered and the walls rendered in cement. It has three modern windows in the E. wall and a modern doorway in the S. wall.

Fittings—*Brasses* and *Indents*. Brasses: In chancel—(1) to [Agnes widow of William Bonde, 1552] shield-of-arms; (2) of Roger James, 1591, figure of man in civil costume, foot-inscription and shield-of-arms; (3) to Marie (Brownrigg) wife of John Burnell, 1612, inscription only; (4) to Thomas Gilbert, 1483, and to Agnes, widow of John Saunders, 1489, inscription and two roundels with symbols of SS. John and Luke; (5) of Andrew Evyngar [1533] and Ellyn his wife, rectangular plate of Flemish workmanship with figures of man and wife in civil costume with scrolls and under a Renaissance canopy of two bays with image of Our Lady of Pity, figures of one son and six daughters, shields of the arms of the Merchant Adventurers' and Salters' Companies and a merchant's mark, remains of incised inscription round slab with symbols of the Evangelists at angles. In N. chapel—(6) to John Bacon, 1437, and Joan his wife, figures of man and wife in civil costume, foot-inscription and heart with scroll; (7) to Thomas Virly, 1454, vicar of the parish, much defaced slab with incised figure of priest under canopy with defaced head and hands in one piece, and two angels flanking head in brass, brass foot-inscription. In N. aisle—(8) on E. wall to [Philip Dennys, 1556], shield-of-arms only; (9) to George Snayth, 1651, auditor to William Laud, Archbishop of Canterbury, inscription with shield-of-arms. In S. chapel—(10) of William Thynne, 1546 [and Anne (Bonde) his wife], figures of man in armour and wife, foot and marginal inscriptions with three symbols of the evangelists, the fourth missing; palimpsest on effigy of man, part of figure of lady with mantle and rich girdle, of *c.* 1530; on effigy of woman, part of figure of priest in mass-vestments holding chalice, of *c.* 1510; on parts of marginal inscription, portions of scroll-work and two inscriptions, one to Sir John . . .; (11) to William Tonge [1389], inscription enclosing shield-of-arms, *parted palewise a fleur-de-lis counter-changed a border engrailed.* In S. aisle—(12) of John Rusche, 1498, figure of man in civil dress, with foot-inscription; (13) of Christopher Rawson, 1518, and Margaret and Agnes (Buke), his wives, figures of man in civil costume and wives in pedimental head-dresses, etc., three labels and a foot-inscription; on second pier from W., (14) of William Armer, 1560, rectangular plate with kneeling figures of man in armour and wife, three sons and two daughters, label, long inscription and shield-of-arms, plate restored 1843; (15) on floor, to Margaret wife of Arthur Bassano, 1620, and to Camela their daughter, wife of Henry Whitton, 1622, inscription only. *See* also *Monuments* (2) and (7). Indents: In vestry at W. end of N. aisle—(1) of man in armour and foot-inscription; (2) of kneeling figure and inscription-plate. In tower—(3) of figure, foot-inscription and shield; (4) of figures of man and wife, foot-inscription and shield; (5) of two figures, foot-inscription and four shields. *Chairs:* In chancel—with turned posts to back, carved heads, turned legs and scalloped feet, probably late 17th-century. *Cistern:* On N. side tower—of lead with panelled and enriched sides, lion's head, and two shields with initials B. A. H. and date 1705. *Clock:* On W. face of tower—carved and enriched wooden clock-case with scrolls and pediment, curved bracket under supporting beam, late 17th-century. *Communion Table* (Plate 43): of oak, with moulded top and rails, post at each end with carved scrolls and two carved eagles on each cross-rail, given by Mr. Burdon, 1685. *Communion Rails:* of brass with moulded rails, symmetrically turned balusters and rectangular standards, given by Lady Anne Colleton, early 18th-century. *Doors and Lobbies:* to N. and S. doorways, panelled doors and inner lobby-doors, now glazed and with fanlights, doorways flanked by fluted Corinthian pilasters with entablature, panelled sides, *c.* 1705. In doorway to former upper storey of S. porch, with feather battens and two plain strap-hinges, probably 16th-century. *Font* and *Cover* (Plates 220, 13). Font: round moulded bowl of dark grey marble, baluster-shaped stem and square moulded base. Cover: round base-board with moulded edge and central upright crowned by a dove, from upright hang three freely carved festoons of fruit and flowers, the ends divided and spreading over the base-board,

between the festoons are three figures of cherubs; enriched wrought-iron bracket for pulley; all late 17th-century. *Gallery:* at W. end, with later front; staircase with turned balusters, square newel, moulded rail and straight string, *c.* 1675. *Glass:* In N. chapel—in second window in N. wall, rectangular panel with achievement-of-arms of Starling and inscription recording glazing after the Great Fire of 1666. In S. chapel—in eastern-most window in S. wall, a shield of the arms of St. George (? City of London), 16th-century; in second window, panel with achievement-of-arms of Edwards and the date 1666; in fourth and fifth windows, fragments including parts of a shield, etc., 17th-century. *Monuments* and *Floor-slabs.* Monuments: In chancel—on S.E. respond, (1) to Rev. John Kettlewell, M.A., 1695, draped marble tablet with cherub-head, scrolls and urn. In N. aisle —against N. wall, (2) to [John Croke, 1477, alderman, and Margaret his wife], altar-tomb and canopy (Plate 19) of Purbeck marble, altar with moulded slab and plinth with band of quatrefoils, front and sides with large quatrefoiled and traceried panels flanked and divided by three upright panels in front, blank shield in middle of each quatrefoil; canopy supported in front on two octagonal piers with moulded bases, front of canopy with two cusped and depressed arches with panelled spandrels, above them a cornice with shields alternating with carved pateræ (foliage and roses) and the Holy Name, above again a frieze of quatrefoils and a cresting of Tudor flowers; similar decoration returned round ends of canopy, soffit with elaborate fan-tracery; in slab at back of tomb, brasses of kneeling figure of man in civil costume with seven sons on the same plate, and second plate with wife in widow's veil with five daughters, scroll from wife's mouth and shield-of-arms *azure a fesse engrailed ermine between three eagles or;* (3) of Jerome Banali, 1585, marble wall-monument with kneeling figure of man in civil dress, recess flanked by enriched pilasters supporting an entablature and cartouche-of-arms; (4) to Giles Lytcott, 1696, and Sarah his wife, 1713, Col. Nathaniel Long, 1714, and Sarah (Lytcott) his wife, 1731–2, white marble wall-monument consisting of enriched pedestal supporting Doric column flanked by cherubs; (5) to Baldwin Hamey, 1640, physician to the Czar, marble tablet with elliptical panel in rectangular frame with achievement and two shields-of-arms. In S. aisle, on S. wall, (6) to Francis (Appleton), wife of Francis Goldsmith, 1618, stone tablet with enriched pilasters and cartouche-of-arms; (7) altar-tomb and canopy of Purbeck marble, *c.* 1500, altar-tomb with moulded slab and plinth; in front, three quatrefoiled lozenge panels each with a blank shield; canopy-recess flanked by shafted piers with concave sides and having a flat shouldered arch, springing from smaller attached shafts with moulded capitals and bases; the arch surmounted by a frieze of quatrefoils, cornice and cresting of Tudor flowers, piers carried up as pedestals at each end and a similar pedestal in the middle of the front, richly cusped and panelled soffit; on wall at back, brass with figure-subject, the Resurrection, remains of two scrolls with prayers; (8) to John Winder, 1699, his brother Jonathan, 1717, and Samuel Winder (undated), marble wall-monument consisting of moulded shelf and bracket, supporting Ionic column with achievement-of-arms and shield supported by cherubs who stand on moulded shelf which is carried on a wide Corinthian pilaster forming a backing to the detached Ionic column; floriated consoles cover the foot of the wide Corinthian pilaster; (9) to James Hickson, 1689, large marble tablet with Corinthian side columns, scrolls, entablature, broken pediment and cartouche-of-arms; (10) of Francis Covell, 1621. and Margery, his wife, 1643–4, marble wall-monument with kneeling figures of man and wife in civil costume under two round arches flanked by enriched pilasters supporting a broken segmental pediment containing a skull; shields-of-arms on the pilasters. Floor-slabs: In middle aisle—(1) to Charles Thornhill, late 17th-century, with defaced shield-of-arms; (2) to Joanna, widow of Admiral Sir John Kempthorne, 169–, and Captain Rupert their youngest son. 1692. stone placed by the widow of Captain John Kempthorne their eldest son who died in Barbados, 1692, with shield-of-arms; (3) to Bridget, wife of John Holden, 16—, with shield-of-arms; (4) to Hannah Gordon, 1710; (5) to Michael Darby, 1672; (6) to Anthony Death, 1679; (7) to Robert Huckell, 1694. In N. chapel—(8) to William Denham, date not filled in, and Elizabeth his wife, 1540; (9) to Roger Hatton, 1666, with shield-of-arms; (10) to William Shipman, 1681, with shield-of-arms. In S. aisle—(11) to John Pym, 1712, Elizabeth his wife, 1700, and their children, Ann, 1682, Anna, 168–, William, 1686, Humphrey, 1689, William, 1696, Robert, 169–, Francis, 1696, and Mary, 1696; (12) to Henry Hunter, 1669, and Henry his son, 16—; (13) to Elizabeth (Lannoy) wife of John Hunter, 1712, and John, her husband, 1714. *Organ-case* (Plate 54): On W. gallery—organ originally built by Renatus Harris, 1675, but mostly destroyed by fire in 1881; the original case encloses three towers of pipes with pierced carving and entablatures at the top and standing on brackets with cherub-heads, intermediate spaces filled with pipes in two tiers with pierced and carved scroll-work, and cornices ramped up to middle tower and supporting figures of angels with trumpets. *Painting:* now fixed on reredos—the Holy Family with SS. John the Baptist, Zacharias and Elizabeth. *Panelling:* panelled wainscoting all round church with moulded capping; also re-used panelling forming partition at W. end of N. aisle, all *c.* 1705.

Part of the moulded capping on the N. wall under the third window is of stone. *Piscina:* In chancel—in S.E. respond, damaged cinquefoiled ogee head, shelf and part of round basin, 15th-century, lower part cut away. *Plate:* includes flagon of 1626, flagon of 1633, given 1634; cup and cover-paten of 1631, given the same year; cup and cover-paten of 1633, dated 1634; small cup of 1684, dated 1685; square bread-plate of 1633 with four feet; alms-dish of 1633, dated the same year; two small stand-patens of 1702 (recently added) and a spoon probably of 1628. *Pulpit* (Plate 221): of oak, hexagonal with moulded cornice and base, two carved and enriched terminal pilasters at each angle, each face with two panels, lower with drapery and upper with elaborate inset tablet having round-headed panel in middle and carved scrolled pediment at top, ogee stem with moulded ribs, on post with moulded capping. Staircase with moulded handrail on elaborate scrolled and foliated ironwork, probably of 1705. Hexagonal sounding-board with panelled soffit, including circle of bay-leaves and enriched entablature with cherub-head pendants at the angles, a panelled tablet with painted inscription in the middle of each face and a frieze carved with fruit, etc., panelled support with pierced arabesque scrolls and cherub-heads at top; pulpit [1613], sounding-board bought 1638. *Recess:* In N. wall, under third window, concealed by panelling but E. jamb visible, probably 15th-century. *Reredos* (Plate 220): of three main bays divided and flanked by fluted Corinthian columns supporting a continuous enriched entablature which breaks forward above the columns, and four draped urns; middle bay has at base a panel of carved scroll-foliage; the side bays have each a round-headed panel with paintings of Moses and Aaron respectively and, below, a carved cherub-head and swags; flanking the reredos are enriched panels with the Lord's Prayer and Creed with carved swags and festoons and finished with segmental pediments; below each panel is a panelled door, one leading into the vestry and one sham [all 1685]. *Royal Arms:* On N. side of gallery—Stuart arms of carved wood. *Screens:* N. and S. of sanctuary—panelled screens with carved and pierced frieze-panels and carved and moulded capping; at W. ends, three panelled projections like buttresses, finished with pierced and carved scrolls, *c.* 1705. Around font, panelled enclosure with gates formed with turned balusters, material of *c.* 1705. *Seating:* pews generally are of *c.* 1705 and panelled, but cut down and altered; churchwardens' enclosed pews (Plates 68, 37) at W. end of nave with pierced and carved frieze-panels to front and back, the last with richly carved panels, four containing medallions with figures in low relief of the four Evangelists; in S. pew are two seats with carved arms. Elsewhere in the church are a number of settles and forms, all late 17th or early 18th-century. *Miscellanea:* in bell-chamber—enriched wooden panel recording erection of tower in 1659.

Condition—Good.

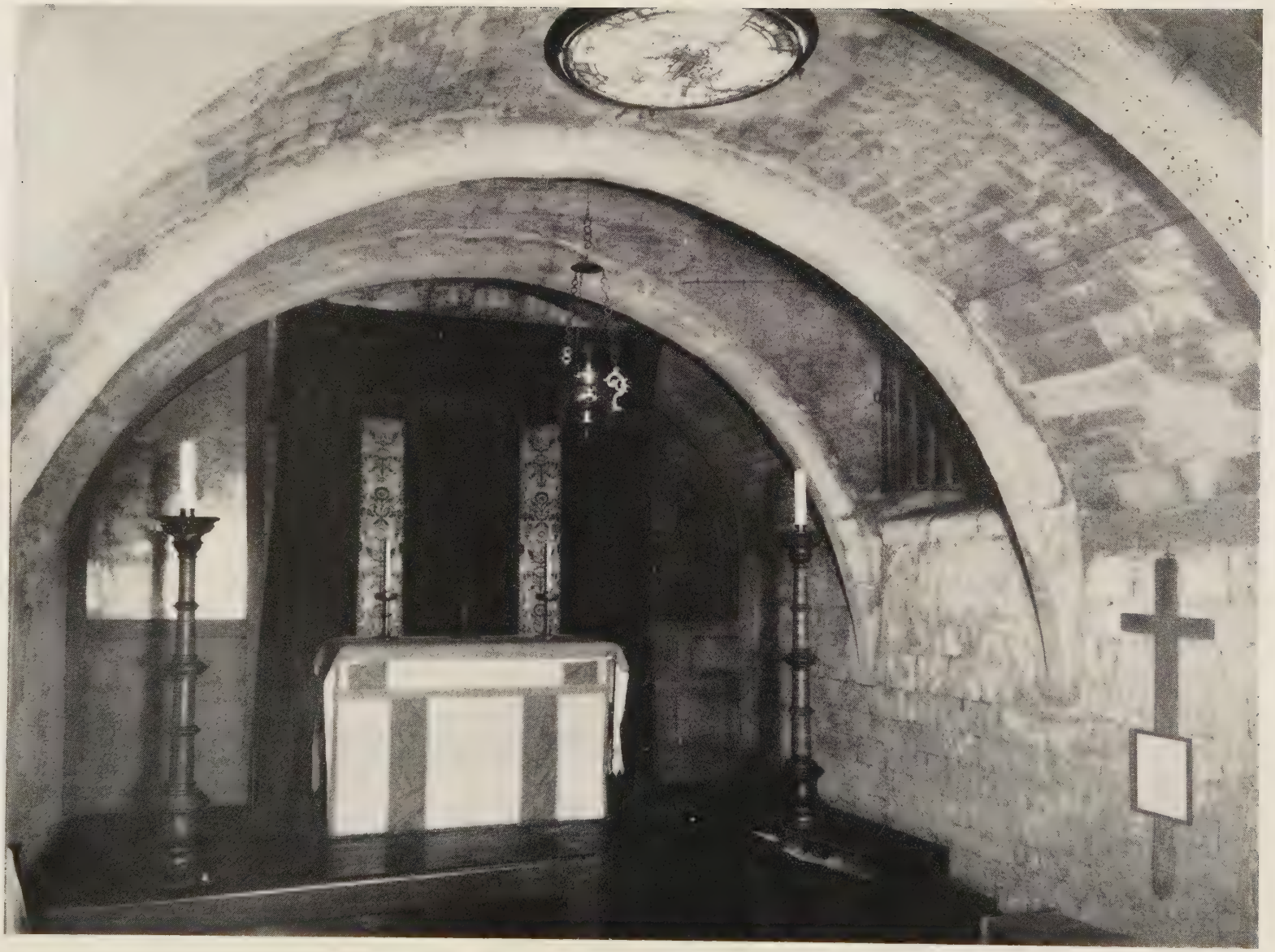
(2) Parish Church of St. Olave (Plate 223) stands on the S. side of Hart Street at the W. corner of Seething Lane; the walls are faced with squared ragstone, except the top stage of the tower which is of stock brick; the dressings are of Portland and other limestone and the roofs are covered with lead, except the vestry which is covered with slates. There appears to have been a small church on the site about 1270, of which the present W. wall of the *Nave* and the *Crypt* of two bays, below it, are the remains. How far this church extended to the E. is now uncertain, and the existence of aisles is doubtful. In the 15th century, under the will of one of the family of Cely, the building was enlarged and much altered. The nave, except some 9 ft. at the W. end, was widened to the north, the nave and *Chancel* in one span was probably lengthened to its present limits and the *North* and *South Aisles* were added with their arcades. The presence of pre-existing buildings may have prevented the extension of the N. aisle to coincide with the W. wall of the nave, and the S. aisle was built to match it. Perhaps part of the same rebuilding, but a little later in point of date, is the *South West Tower;* this was provided with a N. arch showing that it was the intention to extend the nave westwards at some future date, but this work was never carried out; this extension would also have allowed an additional bay to the N. aisle and arcade. The church was restored in 1632–3, the *South Vestry* was added in 1661, and probably in 1693 (the date on a rainwater-head) the whole church was refaced. In 1731–2 the bell-chamber of the tower was added or rebuilt. The church has been extensively restored in modern times, the former galleries in the N. and S. aisles removed and the E. window rebuilt in a 14th-century style.

The church is chiefly interesting for its monuments.

Architectural Description—The *Chancel* and *Nave* (63 ft. by 18 ft.) are structurally undivided (Plate 223). The E. window of three lights and tracery is modern except for part of the splays and jambs. The N. and S. arcades are each of three bays with two-centred arches of two moulded orders; the columns of Purbeck marble have each four attached shafts with moulded capitals and bases; the responds have attached half-columns. The clear-storey has an internal string-course at its base and has on each side three early 16th-century windows, much restored and of three cinquefoiled lights in a segmental-pointed head with a moulded label.

TOWER: (1) CHURCH OF ALL HALLOWS BARKING, 13th-century and later.
N. side.

BROAD STREET: (2) DUTCH CHURCH, AUSTIN FRIARS, mid 14th-century.
From the N.W.



TOWER: (1) CHURCH OF ALL HALLOWS BARKING.
The Crypt, probably mid 14th-century.

TOWER : (2) CHURCH OF ST. OLAVE HART STREET.

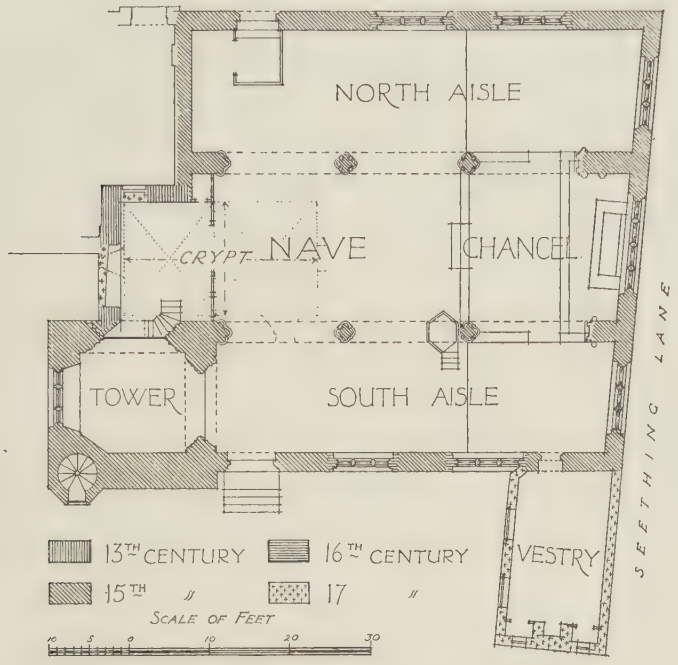
The Crypt, *c.* 1270.

Reredos, 1685.

Font and cover, late 17th-century.

TOWER: (1) CHURCH OF ALL HALLOWS BARKING.

The PARISH CHURCH of S^t OLAVE HART S^t



In the W. wall is a three-light window, perhaps of the 13th century with intersecting tracery; it is now blocked and covered with cement externally, part of it is covered by the adjoining wall of the next house.

The *Crypt* (24 ft. by 14 ft.) is of two bays (Plate 219), and its W. wall coincides with that of the Nave. The bays are divided by a two-centred chamfered rib, apparently of Caen stone, and each bay has similar diagonal ribs; the web is of square chalk blocks. The side walls are of original masonry, but the N. wall of the W. bay has been lined with 18th-century brickwork. In the W. wall is a small original lancet-window rising above the level of the vaulting and with the head exposed externally. A similar window existed in the S. wall of the E. bay, but this has been partly destroyed by the enlarging of the opening. In the S. wall of the W. bay are the jambs of a former opening, possibly the original entrance. Some 17th or 18th-century steps through the E. wall lead up to a later entrance in the floor of the Nave, now covered by a gravestone. There are at present no visible remains of a paved floor.

The *North Aisle* (15 ft. wide) has in the E. wall a 15th-century window, with modern mullions and tracery in a two-centred head with a moulded label. In the N. wall are three much-restored early 16th-century windows, each of three cinquefoiled lights in a segmental-pointed head with a moulded label; below the westernmost window is the 15th-century N. doorway with moulded and shafted jambs and moulded two-centred arch in a square head with a moulded label and quatrefoiled spandrels with blank shields.

The *South Aisle* (13½ ft. wide) has an E. and three S. windows all similar to the corresponding windows in the N. aisle. Near the E. end of the S. wall is a restored 15th-century doorway with moulded jambs and two-centred arch in a square head with quatrefoiled spandrels; below the westernmost window in the S. wall is the restored 15th-century S. doorway; it has moulded jambs and four-centred arch in a square head with a moulded label and cusped spandrels; between the first and second windows is a square-headed doorway, high in the wall and now blocked; it formerly communicated between an external staircase and the S. gallery.

The *South West Tower* (13 ft. by 12¼ ft.) is of three stages, the two lower of stone and of the 15th century, refaced at the end of the 17th century, and the top stage of brick and of the 18th century. The ground-stage has in the E. and N. walls a two-centred arch of two moulded orders divided by a casement-hollow; the responds have each three attached shafts with moulded capitals and bases. In the W. wall is a window of three cinquefoiled lights with vertical tracery in a two-centred head with a moulded label and moulded rear-arch. The second stage has in each wall a small window, square-headed and of late 17th-century date externally, but with four-centred

15th-century heads internally; in the E. wall is a 15th-century doorway, to the leads of the S. aisle, with a four-centred head.

The *Vestry* was built in 1661, and has at the S. end a fireplace flanked by two round windows. In the W. wall are two square-headed windows, with iron bars and casements.

The *Roof* of the body of the church is of the 15th century. It is of four bays with a narrow bay at the E. end and is of the low-pitched tie-beam type, with moulded main timbers and curved brackets resting on corbels carved with angels holding shields on the N. and mouldings with shields on the S.; the shields on the N. have each a merchant's mark, those on the S. have a different merchant's mark in one instance and *two leopards* in three other instances; the soffit of each bay is cut up by moulded ribs in main and subsidiary panels with foliated bosses at the intersections. The roofs of the aisles are of similar form and date; the soffits of the main beams of the S. aisle are ornamented with small lead stars, and there are, apparently, traces of painted decoration under the varnish.

Fittings—*Bells:* six and clock-bell. 1st by James Bartlett, 1694, 2nd to 6th by Anthony Bartlett, 1662. *Brasses:* In N. aisle—under glass, (1) to Henry, son of Raphe Weldon and his wife Elizabeth, 1595, aged 7 years, inscription only; (2) to Katherine, daughter of Nicholas Bestney, 1609, inscription with shield-of-arms; both formerly in Lambe's Chapel, Monkwell Street; on E. wall, (3) to Thomas Morley, 1566, inscription on moulded and round-headed stone panel of late Gothic character. In S. aisle—on E. wall, (4) of John Orgone, 1584, and Ellyne his wife [1591], figures of man in civil costume and wife, scrolls with precepts, texts and merchant's mark on woolpack; on floor, (5) to Sir Andrew Riccard [1672], inscription and achievement-of-arms on one plate; (6) to George Shrader of Brunswick, 1605, two plates with inscription and two shields-of-arms on rectangular plates; on S. wall, (7) of Sir Richard Haddon, 1516, Lord Mayor, kneeling figures of two wives, two sons and three daughters, scrolls, and five shields-of-arms, (*a*) *a man's leg cut off at the thigh* for Haddon, (*b*) Staple of Calais, (*c*) Mercers' Company, (*d*) *a cheveron between three lions, the two in chief facing one another, with three roundels on the cheveron*, for Morland, (*e*) *five roundels saltirewise and a chief* for Byfield quartering 2. *a cheveron ermined between three eagles' legs razed*, 3. *bendy* and 4. *a chief indented*, figure of man, Trinity and inscription lost; at W. end of aisle, indent of rectangular plate, three shields and marginal inscription. *Chairs:* two with pierced and carved backs, turned legs and shaped rails, late 17th-century. *Communion Rails:* with carved and twisted balusters, panelled standards with festoons, cherub-heads and crouching lions at feet, deep top rail with frieze carved with swags and drapery, late 17th-century, not *in situ*. *Doors:* In N. doorway—of two panelled leaves with iron lion's-head knocker; in S. doorway—similar but without knocker and panels nail-studded, both late 17th-century. In doorway to S. vestry—of nail-studded battens with moulded frame and plain strap-hinges, probably 15th-century. *Font:* octagonal bowl of marble of ovolo-section, wooden baluster stem, *c.* 1680; cover, of oak and of ogee form with raised mouldings and ball-top, same date. *Gallery:* At W. end of nave—front with raised panels and divided into bays by panelled standards, moulded capping and base, on two panels the royal initials W.M.R. with crown and palms, late 17th-century. Over gallery-front, two wrought-iron hat-stands from All Hallows Staining. *Monuments* and *Floor-slabs*, Monuments: In chancel—on E. wall, (1) to Ludolph von Werder, 1628, marble tablet (Plate 27) flanked by Composite columns with entablature, segmental pediment and achievement-of-arms; (2) to Jane (Hoste) wife of Mathew Humberstone, 1694, and her husband, 1709, oval cartouche of marble, with enriched border, cherub-heads and achievement-of-arms; on N.E. respond, (3) of Andrew, 1610, and Paul Bayninge, 1616, double wall-monument of painted marble facing S. and W., each part consisting of recess flanked by pilasters and containing the kneeling figure of a man in civil costume, Corinthian columns at sides, entablature and achievement-of-arms; on N. wall above (3), (4) of Elizabeth, wife of Samuel Pepys, 1669, marble wall-monument, said to be by John Bushnell, with bust of lady in oval recess, with cherub-heads at sides and reeded shelf below, apron with scroll-work and shield-of-arms; on S. wall, (5) of Anne [Benolt] wife of Sir John Radcliffe [1585], probably part of monument (9), kneeling figure of woman (Plate 21) before a prayer-desk, in round-headed recess; (6) to Jeffery Kerby, 1632, and Susan, his daughter, 1634, black marble tablet with Corinthian side-columns, entablature and six shields-of-arms; on S.E. respond, (7) to Sir John Mennes, 1670–1, convex marble tablet with Corinthian side columns, entablature and broken pediment; on S. wall, (8) of Elizabeth daughter of Sir William Gore, 1698, oval marble tablet with bust of lady, draped cartouche below and shield-of-arms. In N. aisle—on E. wall, (9) of Sir John Radcliffe, 1568, son of Robert Earl of Sussex, effigy (Plate 20) of man in armour, formerly recumbent but now placed upright in niche and legs broken off below the thighs; further N. is set an achievement-of-arms of Radcliffe; on N. wall, (10) to Christopher James Elsenhaimer, 1618, marble tablet with elliptical head flanked by Ionic columns with entablature, etc.; (11) of Sir Andrew Riccard, 1672, stone and marble pedestal with standing figure of man, set in

plastered recess with four-centred arch in a square head; (12) to Alice (Walter), wife of Philipes Farewell, 1655, marble tablet with enriched and shaped border and shield-of-arms; on S. wall, (13) to Peter Cappone, 1582, marble wall-monument with kneeling figure of man in armour, full-face, hands (in prayer) now missing, in niche flanked by Corinthian columns, supporting entablature and pediment with achievement-of-arms; on W. wall, (14) to Mary (Ford) wife of Thomas Bewley, 1658–9, marble tablet (Plate 27) with rounded head, entablature, Ionic pilasters, urn and swags, below tablet a shelf with pediment and cartouche-of-arms; (15) to William Frithe, 1648, marble tablet with side pilasters, entablature and angular broken pediment with cartouche-of-arms; (16) to Jordan Tancred, [1702], chaplain to the Duke of Leeds, also William Holland, Rector of All Hallows Staining, and Elizabeth his wife, 1699, plain black marble tablet in white marble frame with apron, cornice and scrolled pediment; (17) to Emm, wife of Robert Charlton, 1622, small marble tablet (Plate 25) with side pilasters, two shields-of-arms and capping with skull and hour-glass; monuments (14–17) from All Hallows Staining. In S. aisle—in N.E. angle, (18) of Peter Turner, M.D., 1614, marble wall-monument with bust of man in round-headed niche with semi-domical vault, flanked by panelled pilasters with entablature and cornice; on E. wall, (19) to William Turner, M.D., 1568, plain inscribed tablet in moulded frame; on S. wall, (20) of Sir James Deane, 1608, large marble wall-monument (Plate 22) of three bays divided and flanked by Corinthian columns supporting entablature; in middle bay kneeling figure of man and wife; in side bays, kneeling figures of two other wives, achievement and three shields-of-arms. In tower —on N. wall, (21) to Elizabeth, wife of Henry Billingsley, 1577, tablet with Ionic side-columns, broken pediment and shield-of-arms; (22) to Mary, wife of Sir Richard Higham, 1634, tablet with bust of woman, two cherubs and two shields-of-arms; (23) to David Doeringk, 1636, tablet with ornamental border and shield-of-arms; monuments (21–23) from St. Katharine Coleman. Floor-slabs: In nave—(1) to John Newton, 1697, and Martha, his wife, 171–, with defaced shield-of-arms; (2) to John Beare, 1696, and Dousabell his wife, 1688, with shield-of-arms; (3) to the Rev. Daniel Mills, 1683; (4) to Henry Davy, 1672. In N. aisle—(5) to "Mr." Sansom, 1705, and his wife Ann, 1719, with shield-of-arms; (6) to John B . . ., *c.* 1680, common-crier; (7) slab with the arms of Cappone. In S. aisle—(8) to Frances Fairborn, 1677, with defaced shield-of-arms. *Painting:* In vestry—over fireplace, panel in chiaroscuro, of Faith, Hope and Charity, late 17th-century. *Panelling:* In chancel—on side walls and responds and adjoining walls of chapels, panelled wainscot with carved friezes and moulded capping. In vestry—plain panelling round walls with cornice, fireplace flanked by panelled pilasters supporting entablature; overmantel with painted panel flanked by panelled pilasters and surmounted by entablature, late 17th-century. *Plaster-work*: In vestry—ceiling with large oval panel in middle surrounded by a bay-wreath and enclosing figure of angel with book and palm, spandrel-panels each with cherub-head, late 17th-century. *Plate* (Plate 30): includes two cups with enriched stems and bases, probably of the second half of the 16th century; one has a bell-shaped bowl, perhaps of the 18th century, incised with eagles, etc., and ornamented with embossed lions' heads; the other bowl is similar but has had its rim repaired in modern times and the hall-marks obliterated; hexagonal paten of 1612 on baluster-stem with an enriched base; flagon of 1607, given in 1608; similar flagon of 1692, given in the same year by Sir Richard Beach, Commissioner of the Navy; dish of 1691, given in 1694; large dish with gadrooned edge and a central boss with the Royal Arms and letters C.R., late 17th-century, copper-gilt, from All Hallows Staining; spoon with half the bowl perforated, probably 17th-century. *Pulpit:* from St. Benet Gracechurch Street, of oak, hexagonal with enriched cornice and base, each face with enriched and inlaid panel with rich festoons at sides and cherub-head and swags above; sounding-board with moulded cornice and inlaid soffit, late 17th-century. *Rainwater-head:* On N. wall, with date 1693 and letters S.O.H. *Royal Arms:* On W. gallery—of William III, in carved oak. *Seating:* modern pews partly made up of old panelling, three on N. and one on the S. have carved panels, refixed; modern quire-stalls incorporate plain and carved and pierced panels; also old panels, etc., incorporated in credence, all late 17th-century.

In the churchyard facing Seething Lane is a stone gateway flanked by pilasters with moulded necking and imposts, round arch with plain key-block and sunk spandrels; outside the pilasters are heavy eared architraves and the whole is surmounted by an entablature with a segmental pediment and chevaux-de-frize; in the tympanum and flanking the pediment are skulls and on the frieze is the inscription "Christus vivere mors mihi lucrum," and apparently the remains of a date, Apr 16—.

Condition—Good.

(3) Parish Church of St. Dunstan in the East stands between Idol Lane and St. Dunstan's Hill. The tower is faced with Portland stone. The old church was partly destroyed in the Great Fire of 1666, and repaired or rebuilt by Sir Christopher Wren in 1670–71 partly in the Gothic style at a cost of £1,075 18*s.* 2*d.*; the tower was rebuilt in 1698. The church, except the tower, was entirely rebuilt in 1817–18.

The tower is a remarkable example of Wren's conception of Gothic and is modelled on the tower of St. Nicholas, Newcastle.

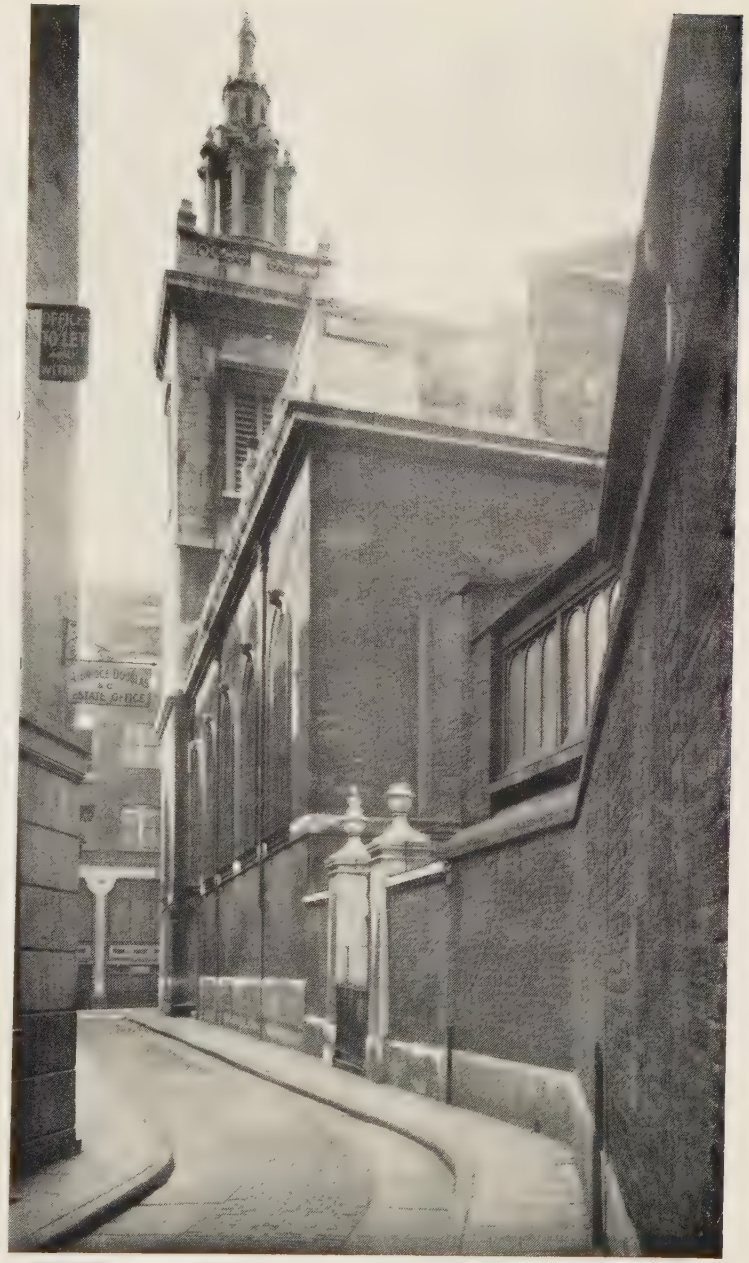
Architectural Description — The *West Tower* (Plate 146) is of four stages surmounted by a stone spire. The ground-stage has in the E. and N. walls a doorway with a two-centred head enclosing a segmental arch and vertical blind tracery; there are similar doorways, with open tracery, in the S. and W. walls with moulded labels and crockets. This stage is round internally (13¼ ft. diam.) and has a plaster dome springing from a moulded cornice; the dome has enriched panels and a round bell-way in the middle. Between the ground and second stages, externally, is a broad band moulded above and below and with a blank tablet in the middle of the S. side. The second stage has in the N., S. and W. walls a window of three lights with vertical tracery in a two-centred head. The short third stage is marked by string-courses and has in the N. and S. faces a square clock-panel with a moulded frame, the sill of which has small scrolled brackets; the similar panels in the E. and W. faces contain octofoiled circular windows. The bell-chamber has a semi-octagonal projection at each angle, resting on the diagonal buttresses of the stages below; in each wall of the stage is a tall window of three trefoiled lights with cusped tracery in a two-centred head with a moulded label. The tower is finished with a moulded cornice and an embattled parapet with blind tracery and gabled merlons and tall panelled turrets and pinnacles at the angles; there is a small square pinnacle with crockets in the middle of each side. The stone spire rests on four open arches springing from the base of the four turrets and meeting in the middle; over each junction is a carved and crocketed enrichment; the spire itself is octagonal and has in each face an opening of two transomed lights with a gabled and crocketed label.

Fittings—*Bells:* eight; 3rd, 4th, 5th and 8th by Abraham Rudhall, 1700. *Doors:* In S. and W. doorways of tower, double doors, with bolection-moulded panels, foliage carving in top panels, concave heads with iron spikes. In N. and E. (inner) doorways similar but plainer doors with round heads. *Inscription:* On E. reveal of doorway to turret-staircase of tower—name and date, P. P. Clark, 1695. *Monuments* and *Floor-slabs.* Monuments: In chancel—On S. wall, (1) to Bernard Hyde, 1630, Anna (Walcot) his wife, 1640, also to Bernard Hyde, 1655, and Hester (Trott) his wife, 1649, and Bernard their son, 1674, black marble tablet with white frame, scrolls, broken pediment, cartouche and two shields-of-arms. In N. aisle—on S. wall, (2) to Susanna, wife of Edward Gourney, 1675–6, Edward Gourney, 1703, Susanna their daughter, three grandchildren and to Ann Rickards another daughter, 1714, oval white marble tablet with wreath and cartouche-of-arms, with cherub-head below; on E. wall, (3) to William Paggen, 1689–90, white marble tablet with twisted Composite columns on carved consoles, scrolls, entablature with cherub-head, broken segmental pediment, cartouche-of-arms, framed inscription with two skulls above it; on N. wall, (4) to Sir John Moore, former Lord Mayor, 1702, white marble monument (Plate 25), flanked by twisted Composite columns and cherub-heads, entablature and segmental pediment with weeping cherubs and achievement-of-arms; enclosure of wrought-iron strikes with enriched rail; (5) to Mary, wife of Sir John Moore, 1690, black and white marble tablet flanked by black Composite columns supporting entablature, broken pediment and cartouche-of-arms, cherub-heads on apron and at head of inscription; (6) to Robert Russell, 1662, Lady Elizabeth his wife, afterwards wife of Sir Richard Waterman, 1675, and Kenrick their son, 1670, black marble tablet flanked by black Corinthian columns on brackets carved with lions' masks and supporting white marble entablature, broken pediment and cherubs, two cartouches-of-arms; (7) to Richard Hale, 1620, late 17th-century black and white marble tablet, flanked by Corinthian columns, cornice with key-block having carved pediment above, and cherub-head below cartouche and apron with lozenge-of-arms; (8) to John Garett, 1683, doctor of medicine, convex white marble tablet flanked by twisted Composite columns supporting entablature on which is winged cherub-head and with broken pediment and cartouche-of-arms, carved base-mould with cherub-head. In S. aisle—on E. wall, (9) to Richard Meynell, 1683, white marble tablet with scrolls and palm-leaves at sides, segmental pediment and cartouche-of-arms; on N. wall, E. of respond, (10) to James Burkin, 1677, and Jane (Lethieullier) his wife, 1675, white marble draped and curved tablet, flanked by small male figures of soldiers and surmounted by a cornice, broken pediment with swag, two small figures of Death and a woman embracing on pedestal above pediment, flanked by cherubs holding a swag; on apron a cartouche-of-arms and military trophies in base; on S. wall, (11) to Sir Peter Parravicin, 1696–7, and his daughter Mary, 1725, large marble oval cartouche with scrolls, palms, flowers, drapery, etc., cartouche of-arms; on apron, blank shield and cherubs; (12) of Sir William Russell, 1705, and Susanna (Palmer) his first wife, 1683, combined altar-tomb and wall-monument (Plate 20), designed by Caius Cibber, panelled white marble altar-tomb with reclining effigy in full wig, standing cherub at head and feet of figure, draped black marble back-piece with three cherub-heads in clouds at head of piece, cornice on which are two skulls and achievement-of-arms. Floor-slabs: In chancel—(1) to Francis March, 1697, with shield-

VINTRY: (2) CHURCH OF ST. JAMES GARLICKHITHE.
Pulpit, late 17th-century.

TOWER: (1) CHURCH OF ALL HALLOWS-BARKING.
Pulpit of 1613.

PLATE 221.



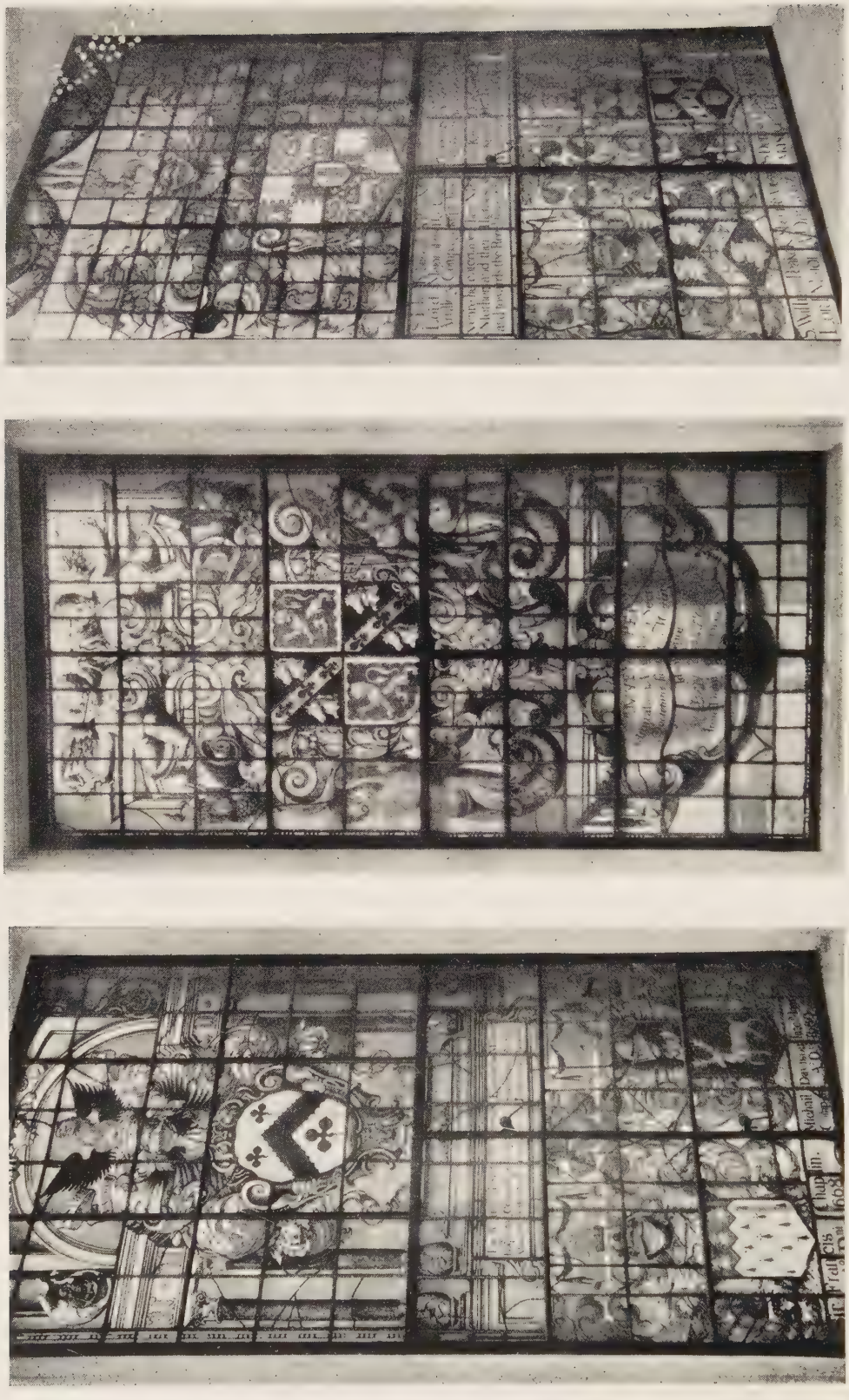
VINTRY : (1) CHURCH OF ST. MICHAEL PATERNOSTER ROYAL, 1686–94.
Exterior from the S.E.

WALBROOK : (1) CHURCH OF ST. STEPHEN WALBROOK, 1672–87.
From the N.W.

Exterior, from the S.E.

N.E. angle of Chancel, showing Monuments (1, 3 and 4).

TOWER: (2) CHURCH OF ST. OLAVE HART STREET.



TOWER: (5) CLOTHWORKERS' HALL.
Heraldic glass, late 17th-century.

of-arms ; (2) to Richard Bail, 1617, also . . . wife, 1654, with shield-of-arms ; (3) to Alice . . . 1678, also Richard . . ., with shield-of-arms ; (4) to Abraham Beake, 1710 ; (5) to James Young, 1638, Anne (Bail) his wife, 1666, and his eldest son, James, 1710, with shield-of-arms ; (6) to William Pitts, 1676, Alice his daughter, 1686, and Stephen his brother, 1688. In nave—(7) to Elizabeth, wife of Peter Joye, 1681, Peter their son, 1680, and Peter Joye, 1720, with shield-of-arms ; (8) to Martha, wife of Richard Nicoll, 1684, and Richard Nicoll, 1718, with shield-of-arms ; (9) to Densie Alleyne, 1712–3, and others later ; (10) to Mary wife of Samuel Oldham, 1714, and others later ; (11) to Mary (Belitha) wife of Edward Colman, 1693–4, with shield-of-arms ; (12) to Charles Platt, 1711, and others later. In N. aisle—(13) to Mary Evans, 1710. In S. aisle—(14) to Thomas 1698, Thomas, 1699, and Martha and Margaretta, 1706, all infant children of Thomas and Elizabeth Hammond, and Charles Hammond, M.A., their uncle, 1700–1, with shield-of-arms ; (15) to Sir Peter Parravicin, 1696, and Mary his daughter, 1725. *Plate :* includes two flagons of 1628, dated the same year, and alms-dish, silver gilt, of 1627, given 1628. *Miscellanea :* In vestry—carved arms of Archbishop Tenison (1695–1715). An organ by Father Schmidt, formerly in this church, is now in St. Alban's Cathedral.

Condition—Of tower, good.

(4) Crypt formerly under Lambe's Chapel, Monkwell Street, and now reconstructed under S. side of the churchyard of All Hallows Staining. The crypt is of mid 12th-century date and is said to have formed part of the buildings of the Hermitage of St. James on the Wall ; it now consists only of two bays (20½ ft. by 11 ft.) but was formerly larger. The moulded ribs of the vault are enriched with cheveron-ornament and spring from low responds, most of which are modern, but one capital with a square abacus and one base appear to be original.

Condition—Fairly good.

Secular :—

(5) Clothworkers' Hall (parish of St. Dunstan in the East) stands on the E. side of Mincing Lane and was entirely rebuilt in 1860. It contains the following fittings from the old hall : In the Hall—two wooden figures (Plate 46) of James I and Charles I, gilt, 1679. In the Vestibule—carved and gilt wooden figure (Plate 47) of a ram from the Company's barge, also a sword-rest (Plate 44) of 1677 of carved wood, bearing the royal Stuart arms within a Garter, at the head, and the Company's arms and crest at the base and the City arms and the shield of Sir Francis Chaplin at the sides. In the annexe to the Court Parlour—seven shields in glass with the following arms (Plate 224) —Sir Joseph Williamson Kt., 1676, Sir Francis Chaplin, 1668, Michail Davison, 1669, Samuel Pepys, 1677, Sir John Robinson, Lord Mayor, 1663, Sir William Peake Kt., sheriff, 1659, and Sir Dennis Gawden Kt., Lord Mayor and master of the company, 1667 ; carved cartouche, with modern royal arms, late 17th-century.

(6) House (No. 34) on S. side of Great Tower Street, 50 yards S.W. of All Hallows Barking, is of three storeys with cellars and attics ; the walls are of brick and the roofs are tiled. It was built *c.* 1670. The house stands back from the street and on the S. side of a small courtyard. The N. front (Plate 151) is symmetrically arranged with brick bands between the storeys and a modillioned eaves-cornice ; the windows have flush frames and flat arches, but the sashes are not original. In the roof are three dormer-windows. The ground-floor has pilasters and framing, probably of the 18th-century. Interior—The rooms on the first floor are lined with original panelling and finished with a cornice or entablature ; the fireplace in the E. front room has a marble slip and is flanked by panelled pilasters carved with festoons and supporting a rich entablature with a shaped panel in the middle ; the frieze has scrolled acanthus-ornament and above the pilasters are carved eagles. The front room on the second floor has panelling similar to that in the room below ; the fireplace has panelled pilasters and a moulded cornice ; the ceiling-beams are moulded and panelled. In one of the back rooms is a fireplace with an eared architrave, pulvinated frieze and moulded cornice. The staircase (Plate 40) from the second floor to the attics is original and has moulded rail and straight string, turned and twisted balusters and square newels.

Condition—Good.

(7) House, No. 8 Hart Street, formerly the Rectory, W. of St. Olave's Church, is of three storeys and basement. The walls are of brick, and the roofs are covered with slates. It is of 17th-century or earlier date, but has been much altered. The N. front is of the 18th century, but the E. side wall is probably of the 17th century. The basement contains some early 17th-century brickwork including a niche, and in the S. wall is a blocked pointed doorway which formerly opened into the nave of the church. It is concealed by panelling in the church, but appears to be mediæval. The stairs to the basement have some re-used early 17th-century panelling. The staircase from the ground-floor to the third floor is of the well type and is of early 18th-century date. It has turned and twisted balusters and newels, moulded handrails which are carried over as cappings to the newels,

cut strings with foliage-brackets and a carved string to one of the landings.

Condition—Good.

(8) House No. 33, on the W. side of Mark Lane, 70 yards N. of Great Tower Street, is of three storeys with attics and cellars. The walls are of brick with some stone dressings; the roofs are covered with slates. It was built early in the 18th century and is of a modified L-shaped plan with the wings extending towards the N. and W. The E. front is divided into three bays by brick Corinthian pilasters with stone bases and capitals, supporting an enriched entablature at the level of the second floor; the southernmost pilaster is rusticated, but the corresponding pilaster at the N. end has been rebuilt. Above the main cornice the wall to the third floor is divided into bays corresponding to those below, by plain brick pilasters which support a moulded brick band, and the parapet above is similarly divided. The windows are symmetrically arranged and have rubbed brick arches, and the middle window on each floor has a stone key carved with an ox's or goat's head. The central doorway (Plate 158) is square-headed with a moulded architrave scrolled over the head; it is flanked by fluted Composite columns supporting entablatures and a shaped pediment on cherub-heads; the soffit of the pediment is ogee-shaped, and in the tympanum is a carved cartouche surrounded by four amorini, flowers and fruit. The back elevation of the main block is divided into bays as on the front elevation, but the principal pilasters have no caps and terminate against a deep stuccoed string-course. The doorway is square-headed and has a moulded and enriched wood architrave raised over the middle of the head against a block carved with a lion's head; it is flanked by fluted Corinthian pilasters standing on panelled pedestals and supporting an entablature with carved cherub-heads on the frieze and enriched carving of fruit and flowers over the doorway. Projecting from the S. end of the front is the W. wing, which is of two storeys with attics. The N. elevation of this wing has on the first floor a range of square-headed windows with flat rubbed brick arches and a wooden modillioned eaves-cornice. Inside the building, on the ground floor, the back Hall, in the main building, is lined with panelling, surmounted by an enriched cornice. The E. wall is divided into two bays by a panelled pilaster. In the northern bay, opening into the entrance passage, is a round-headed archway with panelled soffit, moulded and enriched archivolts with a key-block carved with a man's head; the arch springs from panelled pilasters. The S. bay has a similar but smaller arch which is without a key-block. In the S. wall is a similar archway leading to the staircase-hall but springing from detached Corinthian columns. The staircase-hall at the E. end of the W. wing has in the E. wall an arched opening uniform with the archway between the back hall and entrance passage. In the corresponding position in the W. wall is a doorway with a moulded architrave curved upwards in the middle of the head and enclosing a carved enrichment of shells, pomegranates, etc., and flanked by fluted Ionic pilasters supporting an enriched entablature; the N. wall is panelled. The staircase rises to the first floor in three flights and has a moulded hand-rail, cut string with carved brackets under the returned nosings of the treads, turned and twisted balusters of varying design, and newels in the form of twisted Corinthian columns with enriched drums. Against the walls is a panelled dado divided at intervals by half-newels. Above the first floor the staircase is of simpler design, the brackets on the string being plain and the newels plain Doric columns. On the first floor, the room in the W. wing retains some panelling with moulded cornice, skirting and dado-rail. The fireplace is modern but is flanked by two Corinthian pilasters which are panelled and enriched with carved festoons of flowers, hops, wheat-ears, etc., suspended from bows of ribbons. There are two similar pilasters flanking a panel on the opposite or N. wall of the room. The screen-wall on the S. side of the entrance courtyard to the building is of early 18th-century brickwork and is divided into bays by pilasters with moulded caps, the mouldings of which are returned along the wall as a cornice. Above the cornice is a panelled brick parapet. Immediately below the cornice in each bay is a sunk oval panel below which is a segmental-headed recess. The former entrance-doorway to the courtyard is now in the Victoria and Albert Museum, South Kensington.

Condition—Good.

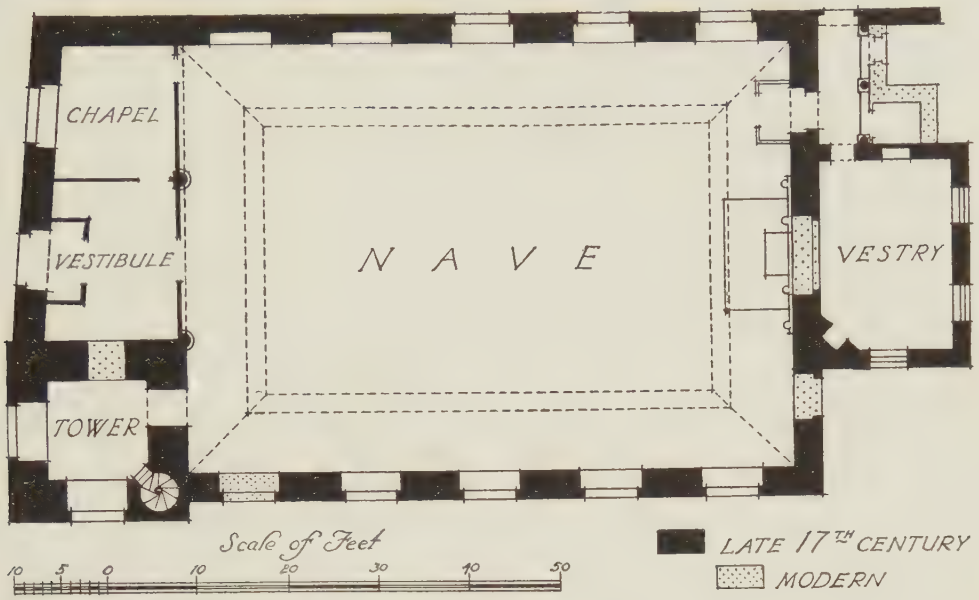
25. VINTRY WARD.

Vintry Ward comprises the parishes of St. James Garlickhithe and St. Martin Vintry and parts of the parishes of St. Michael Paternoster Royal, St. Thomas the Apostle and St. John the Baptist on Walbrook. The principal monuments are the churches of St. Michael Paternoster Royal and St. James Garlickhithe and the Vintners' Hall.

Ecclesiastical :—

(1) Parish Church of St. Michael Paternoster Royal (Plate 222) stands on the E. side of College Hill at the northern angle of College Street. It is a Renaissance church of the simple apartment type. The W. and S. walls, together with the tower, are faced with Portland stone, but the E.

CHURCH of S^t MICHAEL PATERNOSTER ROYAL



and N. walls with the vestry and churchyard-walls are of red brick with Portland-stone dressings.

The old church was destroyed in the Great Fire, 1666, and rebuilt by Sir Christopher Wren in 1686–94 at the cost of £7,455 7*s.* 9*d.*, the tower not being completed till 1713. The stone lantern is the most elaborate of the three designed by Wren.

Architectural Description—The church forms a slightly oblong apartment (54 ft. 3 in. by 45 ft. 6 in.), with a vestibule and tower at the W. end and a projecting vestry on the E.

The *E. Elevation* has three round-headed windows with moulded architraves, that in the centre being blocked and having a carved cartouche-keystone. The keystones to the side windows bear cherub-heads. The wall is finished with a stone cornice and a plain parapet of the same material panelled at the angles. The middle bay is carried up above the sides, with which it is connected by carved scrolls, and is pierced with a round window, opening into the roof and surmounted by a pediment. Below the S. window is a blocked doorway to the churchyard with architrave and cornice. The Vestry has a stone plinth and modern parapet. It is lit by windows with moulded architraves.

The *N. Elevation* has three round-headed windows and a doorway, the remainder of this front being concealed by houses. The *S. Elevation* is finished with a cornice and balustraded parapet and contains five windows uniform with the side windows in the E. wall. Below the last of these is a blocked segmental-headed doorway with cherub-head keystone and cornice resting on carved consoles. The *W. Elevation* of the Vestibule has two windows and a doorway below the southern, uniform with those in the S. wall, the doorway being the main entrance. This wall has a plinth, cornice and a modern parapet. The Tower stands within the S.W. angle and is three stages high, externally, with a stone lantern. In the E. and N. walls of the ground-stage are square-headed doorways with architraves and cornices on the inner side; that in the N. wall is now blocked. The other two sides are pierced by windows uniform with those in the S. wall. Above these, in the second stage, are circular windows with architraves and round-headed recesses in the E. and N. walls; the bell-chamber is lit by a square-headed louvred opening, with an architrave, in each face; the openings are of two lights surmounted by a cornice. The stages are marked externally by a cornice and string-course, and the tower is finished with a modillioned cornice supporting a pierced parapet with pedestals at the angles and square stone vases. The octagonal lantern is of three diminishing stages, the first having Ionic columns at the angles with projecting entablature above supporting eight stone vases. Each face is pierced by two super-imposed square-headed openings. The second stage is subdivided, the upper part with pilasters at the angles. Each face has two super-imposed openings, the upper being round-headed; above each angle is a vase. The top stage is circular on plan with eight sinkings and is finished with a moulded terminal, ball and vane.

Interior—In the E. wall below the N. window is a doorway with architrave and cornice, to the vestry. The vestry has an enriched plaster cornice with the City-arms, those of the three kingdoms, the cypher of William and Mary, etc. N. of the vestry is a colonnade of the Doric order and of two bays; it was formerly open, but is now masked externally by a modern wall; the columns support a cornice which is returned along the E. wall of the church and the N. wall of the vestry. In the two western bays of the N. wall of the church are blocked windows corresponding with those in the other bays. The vestibule is separated from the church by a wood screen, the cornice of which rests on a bracket against the N. wall and on two Doric columns, one standing free and one attached to the N.E. angle of the tower. The main ceiling is flat and coved at the sides, springing from an enriched cornice with a second cornice or enriched band round the flat centre. The vestibule has a flat panelled ceiling with an oval domed panel in the middle.

Fittings—All of late 17th-century date, unless otherwise described. *Benefactors' tablets:* On E. face of tower, two round-headed panels in square frames, with enriched borders and moulded cornices. On N. face of tower, with round-headed panel in square moulded frame eared at top and bottom and moulded cornice. In chapel—on N. wall, with enriched frame shouldered at angles supporting scrolls and surmounted by segmental pediment; repainted and inscribed with the text Rev. xii. 7–9. *Bread-shelves:* In vestry—on E. wall, enclosed in casing with ornamental edges and surmounted by carved cornice, from All Hallows the Great. *Candelabrum:* hung from middle of ceiling, of brass with three brass spheres with mouldings between supporting three rows of scroll-branches, from All Hallows the Great. *Chairs* (Plate 5): within enclosure by font, two, of oak with carved backs and arms, turned and twisted posts and rails and carved front stretcher, from All Hallows the Great. *Chest:* made up of plain panelling from All Hallows the Great. *Communion Rails:* with enriched rail, moulded plinth, twisted balusters and plain standards, except two inner which have applied carving of flowers and fruit. *Communion Table:* of oak, with moulded top carried on carved scroll-shaped supports, carved plinth rails and ball-feet. *Cupboards:* two, made up of old panelling from All Hallows the Great. In tower, tall cupboard with two four-panelled doors. *Doorcases* and *Doors:* To doorway at N. end of E. wall, doorcase with fluted Corinthian pilasters at either side with enriched entablature projected round top of raised tablet, with double four-panelled inner and two-panelled outer doors. Door between lobby and vestry, two-panelled. In W. doorway, door in two leaves each of four panels. Doorcase in W. lobby modern except, on E. face, two fluted Corinthian pilasters with enriched entablature, carved cornice and raised tablet, all late 17th-century. To blocked doorway from vestibule to S.W. tower, door in two leaves, each of two panels, with moulded architrave and cornice. To doorway between vestibule and N. chapel, door in three panels with upper panel filled with wrought-iron scroll-work. To doorway between vestibule and body of church, door in two leaves, each of four panels with two upper panels glazed. To two doorways between N. chapel and body of church, doors each in three panels with pierced carvings in uppermost panel. To doorway between S.W. tower and church, door in two leaves each of three panels. To S.W. tower-staircase, three doors each of two panels. *Font-cover:* to modern font, of oak, octagonal, lower part of ovolo-section with enriched base and upper part of eight carved and vertical panels surmounted by top of concave section finished with moulded terminal and wrought-iron finial. *Lectern:* made up of old materials and of oak, with square base with enriched mouldings, sloped back in four panelled sides to square panelled post supporting desk with enriched base and panelled sides; against front of post, carved figure of Charity (Plate 47) suckling an infant with two others at her feet, all standing on back of crouching and grotesque figure of Envy, group formerly on front of W. gallery of All Hallows the Great. *Monuments* and *Floor-slabs:* Monuments: On N. wall—(1) to Thomas Coulson, 1713, marble monument of segmental projection with scalloped shelf supported on scrolled brackets and, above, flanking fluted Corinthian pilasters supporting entablature and broken segmental pediment enclosing achievement-of-arms and, below apron, cartouche-of-arms. On W. wall, (2) to Jacob Jacobson, 1680, marble tablet with drapery and cherub-head at sides, winged skull at foot and cartouche-of-arms at top, removed from All Hallows the Great. Floor-slabs: (1) belonging to vault of William Fellowes of Lincoln's Inn and John Fellowes, 1712, with achievement-of-arms. In vestibule, (2) to William White, 1682, plaisterer, and John Edmondson, 1715–6, with obliterated shield-of-arms; (3) to Elizabeth Whit(e), 1681. *Panelling:* round walls of body of church—with panels in two heights with moulded cornice. In vestry—in two heights, with bolection-moulded panels and moulded dado-rail. On W. wall of tower, in three heights. *Paving:* black marble steps to altar, probably original though re-arranged. At W. end and under tower, paving of old flagstones. *Plate* (Plate 31): includes a beaker inscribed "S. Martin Vintry, 1689"; two flagons of 1681, inscribed and dated 1682; two inscribed and dated cups of 1712; one large and two small patens and one large dish, all of same date and with inscriptions as on cup, and two small inscribed and

VINTRY: (4) VINTERS' HALL, 1671.
Hall, looking W.
(From a photograph in possession of the Company.)

WALBROOK: (1) CHURCH OF ST. STEPHEN WALBROOK, 1672-87.
Interior, looking W.

WALBROOK: (1) CHURCH OF ST. STEPHEN WALBROOK.
Reredos, late 17th-century.

VINTRY: (4) VINTNERS' HALL, 1671.

The Staircase.

(From a photograph in possession of the Company.)

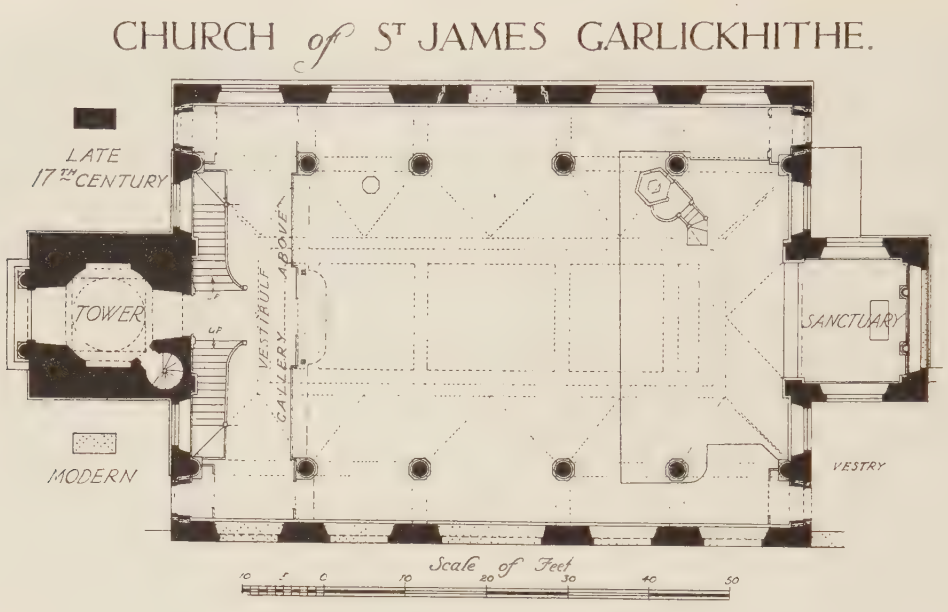
dated dishes of 1713; stand-paten of 1675, inscribed 1676; dish of 1608 and with the same date, inscribed. Also from All Hallows the Great—a cup of 1595 (Plate 29) and cover-paten of 1608; stand-patens of 1608 and one flagon of 1608, both inscribed and dated 1608; an alms-dish (Plate 33) of 1608, with repoussé ornament, inscribed and dated 1631, and an inscribed and dated alms-dish, similarly ornamented, of 1708. *Pulpit:* of oak hexagonal with enriched base and capping, raised panels on sides inlaid with geometrical patterns surrounded by enriched borders with swags over and at angles, cherub-heads with festoons; under-side of cavetto-section with ogee below supported on plain hexagonal stem with cap, probably later work; rectangular desk with pierced and carved sides placed above one of the angles of the pulpit; sounding-board hexagonal, modern, with re-used upper part of cornice and supported on massive square column with three sides panelled and, on face next to pulpit, fluted Corinthian pilaster. *Rainwater-heads:* three, of lead, on S. side of church, two dated 1690. *Reredos:* of oak, divided into three bays by attached and fluted Corinthian columns standing on panelled pedestals with mouldings of capping and bases continued across bays to form panelled dado; entablature projected over end columns and middle bay with cartouche carved with I.H.S. on latter and former surmounted by flaming vases; in middle bay, two round-headed panels with carved borders and spandrels carved with cherub-heads and acanthus and, below, long panel carved with two cherub-heads, fruit and flowers; side bays with enriched square-headed panels with carved panels below and cherub-heads and swags above; the upper panels are inscribed respectively with the Lord's Prayer, the Decalogue and the Creed. On either side of reredos, two stone figures of Moses and Aaron, standing upon modern stone corbels, from the reredos of All Hallows the Great. *Royal Arms:* over W. door, carved, coloured and gilded, William and Mary, from All Hallows the Great. *Screens:* on N. and S. sides of sanctuary, three panels high, uppermost carved and pierced, raised panels on inner sides and W. ends, modern except for re-used scalloped and moulded vases with flower-terminals. At W. end of church, enclosing vestibule and chapel, in two bays between columns, N. bay with raised panels in three heights, the topmost with attached carving; modern glazed panels above. The door in the S. bay is flanked by fluted Corinthian pilasters with enriched entablature. Screen-partition between chapel and vestibule panelled in two heights and reaching to ceiling of vestibule. *Seating:* pews formed out of old seating cut down and re-arranged with raised and moulded panelling at ends. Churchwardens' pew, towards W. end, with panelled back in three heights with enriched capping, carved and pierced frieze-panelling and carved scrolls at ends. *Stalls:* inner stalls on both sides of chancel, made up of old work with fronts two panels high with upper pierced and carved (Plate 37) and surmounted by enriched capping; outer stalls have benches and reading-pews with carved upper panels and, at ends of backs, carved vases. *Tables:* in vestry—(1) with turned legs, shaped brackets and plain foot-rail; (2) in tower—square similar table from All Hallows the Great. *Miscellanea:* In various parts of church, long forms with turned legs with rails at lower ends, three large and three rather shorter. Against E. wall of vestry, narrow seating with turned legs. Against S. wall of vestry, seating, panelled to form lockers. *Ironwork:* at backs of stalls, two iron crestings with scroll-work at top. Hat-stand on S. stalls of wrought-ironwork with two rows of pegs, scrollwork, etc. *Faldstool:* in chapel, made up of old work with twisted balusters and moulded top and base-framing. *Enclosure* to font: made up of turned balusters with carved rails. In second stage of tower—balustrading with turned balusters.

Condition—Good.

(2) Parish Church of St. James Garlickhithe stands on the E. side of Garlick Hill, between Maiden Lane and Upper Thames Street. It is a Renaissance building, following the mediæval plan, and is built of brick rendered in cement with stone dressings. The tower is of coursed rag-stone with Portland-stone dressings, and the roof is lead-covered. The church was destroyed in the Great Fire of 1666, and rebuilt by Sir Christopher Wren in 1674–87 at a cost of £5,357 12*s.* 10*d.*

Architectural Description—The church is rectangular on plan (73¼ ft. by 51½ ft.) with a projecting, square-ended Sanctuary and a tower, also projecting at the W. end.

The *E. Elevation* of the sanctuary stands on a low plinth and is finished with a modillioned cornice of wood, which is continued along the clearstorey-walls on both sides of the church. The blocked E. window is round-headed and has an eared architrave and plain keystone. At the springing-level on each side is a stone cornice continued along the side walls of the church and broken only for the central window on each side. To the N. and S. of the sanctuary are smaller round-headed windows with simple architraves. The sanctuary is flanked by a pair of windows, similar in form, on either side, and below the northernmost is a square-headed doorway to the churchyard. The *N. Elevation* has five bays with windows in the first two and last two, uniform with those last described. The centre bay, which is wider than the others forming a pseudo-transept, contains a large round-headed window, formerly of three lights, with eared architrave and plain key, now partly blocked and altered to a circular



window: below, is a blocked square-headed doorway surmounted by a frieze and cornice and having a panel carved with a cherub-head in the centre of the lintel. The transept, like the sanctuary, is finished with a wooden cornice. The clearstorey has a segmental-headed window in each bay. The *S. Elevation* is hidden by buildings except at the W. end. The *W. Elevation* has the tower in the centre and flanking it are two windows, on each side, similar to those on the N., but with cherub-head keystones. Below the outer pair are square-headed doorways. The W. wall of the clearstorey is finished with a stone cornice, curved upwards and scrolled, against the sides of the tower. The *Tower* is three stages high, surmounted by a stone lantern. In the W. wall of the ground-stage is a round-headed doorway, with moulded imposts and a cherub-head keystone. On either side is an engaged Corinthian column, with a half-pilaster against it, supporting an entablature and pediment with a carved scallop in the tympanum. In the W. wall of the second stage is a segmental-headed window with eared architrave and surmounted by a cornice and pediment. Immediately above it is a raised circular panel. The bell-chamber has a round-headed, louvred opening in each face, with eared architraves and shaped keystones. The stages are divided by stone bands and the tower is finished with a cornice and pierced stone parapet, with pedestals at the angles, supporting square vases. The stone lantern forms three diminishing stages, the lowest being square with diagonal projections at the angles, formed of coupled Ionic columns supporting an entablature, continued round the lantern. Above each column is a stone vase, and each face of this stage has a square-headed louvred opening. The second stage, with similar openings, is much smaller in scale and has plain pilasters, set diagonally, at the angles and resting on scrolled bases. Above each is a stone vase, with acanthus-enrichment. The top stage forms a square pinnacle with chamfered angles and concave sides, each with a small opening set in a sunk panel. It is finished with a gilt ball and vane.

Interior (Plate 162). On each side of the body of the church is a colonnade of five bays, the columns being of the Ionic order with half-columns as responds, and all standing on high octagonal, wainscoted bases. They support an entablature consisting of architrave and cornice, the latter with egg and dart enrichment. The middle bay on each side is wider than the others, and here the entablature is returned back to the outer walls, forming pseudo-transepts. It is carried also round the sanctuary walls, where it rests on Ionic square pilasters at the four angles. The W. wall is similarly treated, but here the recess is quite shallow. The main ceiling is flat in the centre and coved at the sides, the coves springing from the entablature. The central portion is surrounded by an enriched cornice and cut up into five rectangular panels, the end ones being narrow and filled with modelled foliage and the rest having foliated borders. The ceilings of the sanctuary and pseudo-transepts are round plaster vaults groined into the cove, which is also groined back over each clearstorey-window. The aisle-ceilings are flat with transverse trabeations opposite each column.

The ground-stage of the tower has a round-headed doorway in the E. wall and a recess of similar form on the N. and S. It is roofed with a dome

pierced by a round bell-way and springing from a circular cornice resting on plain pendentives. The circular stairway is in the S.E. angle.

Fittings—The fittings, unless otherwise stated, are of late 17th or early 18th-century date. *Bells:* two, 1st by James Bartlett, 1682; 2nd by Philip Wightman, 1700, from St. Michael Queenhithe. *Clock:* projecting from W. face of tower, round dial in square framing with scrolled key-block carved with cherubs, cornice, pediment and modern figure of St. James; apron below with date 1682; clock supported on beam with shaped and carved bracket; in vestry, upper part of original painted figure of St. James. *Communion Table* and *Rails.* Table: with carved edge and cherub-heads at angles, end-standards with carved scrolls and doves and middle rail also with carved scrolls against standards. Rails: with two ranges of twisted balusters, modern capping and base. *Doors:* At E. end of N. and S. aisles—each of two panelled leaves and flanked by fluted Corinthian pilasters supporting an entablature. At W. end of church—three doors and screen, each door panelled and with moulded architrave; above middle door, a carved cherub-head on E. face and over each side door a carved scallop-shell on W. face. In W. wall—three, each of two leaves and flanked internally by fluted Corinthian pilasters supporting an entablature, over middle door a shaped key-block. In W. wall of tower—of two panelled leaves. *Font* (Plate 10): of white marble, octagonal moulded bowl with four cherub-heads and gadrooned under-side, baluster-stem with moulded cap and base and fluted sides. Cover, of oak, ogee-shaped, with enriched angles and carved pine-apple as finial, moulded and carved base. *Gallery:* At W. end of church—panelled front with panelled pilasters, moulded capping and moulded entablature on bressummer, front supported on two square piers of wrought open ironwork, the lower parts fluted and the upper with scroll-work finished with wooden Corinthian capitals. Staircase to gallery, branching two ways, with twisted balusters, cut strings with carved brackets, upper newels as fluted Doric columns, panelled dado, possibly early 18th-century. *Monuments* and *Floor-slabs.* Monuments: In N. aisle—on N. wall, (1) to Peter Jones, 1694, marble tablet with moulded frame, rounded head and pediment, drapery and cherubs, urn and achievement-of-arms above; (2) to Seagrave Chamberlain, 1675, marble tablet, flanked by scrolls and finished with a cornice, broken curved pediment and cartouche-of-arms, apron with cherub-head and swags. Floor-slabs: In middle aisle—(1) to Thomas Nixon, 1712, with shield-of-arms. In N. aisle—(2) to Peter Jones, 1694. *Organ:* built by Bernard Schmidt in 1697; the case has a panelled base with carved scrolls and an entablature; the cornice has half-round projections supporting four 'towers' of pipes with carved cresting and individual entablatures running from front to back; the bays between the towers are each of two tiers with carved heads to the lower panels; in upper part of middle bay is a round panel, the side bays are capped by scrolls, the middle towers are bridged by an entablature which is finished with a segmental pediment enclosing a scallop-shell and surmounted by a crown and two mitres; the side-towers are finished with panelled pedestals on which are cherubs holding palms and trumpets. *Panelling:* N. and S. walls of church, panelled in three tiers with moulded cornice; similar panelling under gallery, forming screen between lobby and church, and on pedestals to columns. *Plate:* includes cup and paten of 1549; cup of 1552; cover-paten of 1574; cover paten of 1605; two flagons of 1636; cup of 1638, given by Leonard Hamond; cover-paten of 1702; cup of 1641 and cover-paten of 1648, both with shield-of-arms; flagon of 1661; a wooden cup with deep bowl and silver rim, date 1670 and names of Queenhithe Ward inquest, baluster-stem; paten of 1680, given by John Oliver; spoon of 1683. *Pulpit* (Plate 221): from St. Michael Queenhithe, hexagonal, panelled faces with enriched mouldings, festoons at sides, cherub-heads and swags above, carved cornice, ogee-shaped base-mould with modern stem; stairs with twisted balusters, straight string and carved rail; sounding-board with carved cornice and pendants at angles, inlaid soffit and carved frame; panelled support with carved scrolls and festoons and a peg between the panels. *Reredos:* mostly modern, of three bays incorporating fluted Corinthian columns, three carved frieze-panels, two cherubs-heads and two urns. *Royal Arms:* On S. wall—Stuart arms in carved and painted wood, said to have been formerly on the reredos. Surmounting fronts of pews, carved figures (Plate 16) of lions and unicorns holding cartouches with painted devices. *Screens:* At backs of N. and S. quire-stalls, two incorporating five pilasters carved with festoons and brackets carrying entablatures with pulvinated friezes; from St. Michael's Queenhithe: panels modern. *Seating:* panelled pews, cut down and re-arranged; at W. end of church—churchwardens' pews, with carved and pierced upper panels to fronts; on churchwarden's pew a wrought-iron standard with gilt cartouche and figure of St. James, two others on chancel-stalls, probably later copies. *Stalls:* backs with upper range of carved and pierced panels; front enclosures with twisted balusters and heavy moulded capping, all re-arranged. *Miscellanea:* On back of westernmost pews—wrought-iron hat-stands (Plate 18) with pegs; on W. wall, shelves, probably bread-shelves, re-arranged and with two pieces of enriched moulding at base. On N. wall of lobby a tablet recording rebuilding of church, begun 1676, finished 1683.

Condition—Good.

(3) CHURCHYARD OF ST. THOMAS APOSTLE, at the N. angle of Queen Street and Great St. Thomas Apostle, has set in the boundary-wall, at the S.E. angle, a stone recording the extent of the parish in this direction with the names of the churchwardens, John Cockrill and George Cock, and the date 1714.

Secular :—

(4) VINTNERS' HALL, standing on the S. side of Upper Thames Street, is of one storey with a basement to the hall, and of two storeys with attics to the court-room block. The walls are built of brick with some Portland-stone dressings, and the roofs are covered with slates and lead. The hall was destroyed in the Great Fire of 1666 and rebuilt in 1671. It was remodelled externally in the 18th-century, and in 1909–10 the court-room block was refaced, the N.E. wing taken down and its side with the courtyard built over.

The staircase is an ornate example of the period, and the woodwork of the court-room is also noteworthy.

The buildings originally formed three sides of a courtyard, open on the N. to the street. Only the S. and W. sides now remain, the *Hall* being on the S. with the *Kitchen* under, and the *Court Room* on the W. with the drawing-room above it and the *staircase* interposed between it and the hall.

The *N. Elevation* of the hall and all the elevations of the court-room block have been refaced. The *S. Elevation* of the hall is rendered in cement and has a modern parapet ; in it are five round-headed windows, of which the middle three are larger than the others ; all have Portland-stone architraves with plain key and impost blocks. The *W. Elevation* of the hall retains its original brick facing and is finished with a low modern gable. In the centre is a blocked window of two round-headed lights with Portland-stone reveals, beaded on the edge. In the W. wall of the staircase is an original round-headed window.

Interior :—The *Hall* (62⅔ ft. by 29¾ ft.) has a flat ceiling coved at the sides ; the trabeation is probably original, but the decoration is modern. The doorway in the N. wall has a moulded and enriched architrave ; above it is a panel surrounded by carved festoons and having a female face at the top. The walls (Plate 225) are panelled to the level of the window-sills and finished with a moulded and carved capping ; much of the work is apparently modern, but below the windows are fixed five original panels each carved with a female face, ribands and festoons of fruit and foliage. On the W. wall the panelling is carried up higher and finished with an enriched entablature with a carved and pulvinated frieze ; in the middle is a large recess or buffet (for the display of plate), flanked by coupled and fluted Corinthian pilasters and surmounted by a broken pediment ; the back of the recess has carved festoons of foliage, fruit, etc., and a cartouche of the Company's arms ; the side bays at this end have each a smaller recess, square-headed, with carved panels and broken pediments above and scrolls with carved foliage and fruit at the sides ; on these pediments are cartouches of the City and Company. The screen has apparently been moved back against the E. wall ; it is of three bays, with fluted Corinthian columns on either side the centre bay, and pilasters of the same order against the side walls, supporting an enriched entablature with pulvinated and carved frieze extending over the side bays ; the doorway in the middle has a round head with scrolled key-block and carved spandrels, and the side bays have each a round-headed mirror frame, flanked by carved and panelled pilasters and carved scrolls and surmounted by segmental pediments. Against the N. wall at the dais end is a wooden sword-rest, carved with vine-ornament and bearing the arms of the City, the Company and Sir Thomas Rawlinson (Lord Mayor in 1687 and 1696). The *Court Room* has a flat ceiling with panelled trabeations of wood. The doorway at the S. end has externally an eared architrave, cornice and broken pediment in which is set a carved fruit-basket ; internally it is flanked by Ionic half-pilasters and surmounted by a broken curved pediment on carved brackets with a carved cartouche repainted with the arms of the Clothworkers' Company ; the door is of eight panels. The fireplace, at the N. end, has a broad architrave, with carved bay and oak-leaf ornament and overmantel of five narrow panels with frames carved with vine-ornament and surrounding a plain middle panel all flanked by carved festoons. The walls are panelled to the ceiling, the panels at the N. and S. ends having carved bolection-mouldings, and are finished with an enriched cornice. In the E. wall are four windows, and opposite are four blocked windows forming recesses, three of them lined with the original shutters ; the windows are flanked by narrow carved festoons, and round the room at the cornice-level are fixed carved cartouches with swags and festoons attached ; they are repainted with the arms of the twelve great companies (that over the doorway being one of these), the royal arms and those of the City. A small *Vestibule* adjoins the stair-hall on the E., separated by a modern archway ; on the N. wall of this room is a sham doorway and door refixed here and uniform with the exterior of the court-room door. On the S. wall is a fireplace, with moulded and enriched architrave and overmantel with a bolection-moulded middle panel surrounded by narrow panels and, below, a frieze-panel carved with cross-palms and vine-ornament and flanked by cornucopiæ. The *Staircase* (Plate 228), which rises to the second

floor, has a square well with moulded and enriched string, heavy hand-rail, turned and carved balusters and square newels, with half-balusters against them; the newels are surmounted by carved baskets of fruit except the lowest and that at the first-floor landing, which have taller vases of fruit, etc., and carvings of a lion and unicorn probably added later. The walls are panelled and have a dado with half-newels and fruit-baskets corresponding to the staircase. At the first-floor level are two doorways with enriched eared architraves. In the modern corridor to the S. of the hall is preserved a funeral-pall of *c.* 1520, with brocaded centre and embroidered flaps; each of the long flaps bear a shield of the company and another—*barry ermine and gules a crescent or for difference*, two figures of Death with a spade and coffin, above them scrolls with inscriptions, a Pietà and vine-ornament; the end flaps have St. Martin dividing his cloak with a beggar and an archbishop and beggar. Here is also a piece of 15th-century tapestry in two divisions, representing St. Martin as above and St. Dunstan saying mass, and below an inscription requesting prayers for the souls of John Bate, Joan his wife and Walter Hertford, monk of this church (Christ Church, Canterbury), with the date 1466. By the Kitchen door in the basement is a lead tank with the arms of the Company and the date 1704. The brick-vaulted wine-cellar is perhaps of early 17th-century date, and under the Smoking Room is a second vaulted cellar.

Reset in the modern Committee Room are fragments of glass brought from a farmhouse near Maidstone:—a shield with a hand pointing to a skull and inscription "knowe thy selfe," all with the rays in a circular wreath—four quarries with hand and skull and inscription "Nosce te ipsum," the arms of the Company and a shipping mark—large quarry with shield of the arms of the Company, and a quarry with letters S. and M. (reversed), for Stephen Mason, joined with a true lover's knot, 17th-century.

Condition—Good.

(5) No. 3 Joiners' Hall Buildings is a modern building on the site of Joiners' Hall. In the wall of a small forecourt is a late 17th-century round-headed doorway of wood with carved spandrels and a large grotesque head as key; carved consoles at the sides formerly supported a hood or cornice, now destroyed; on the side piers are carved wooden figures of mermen.

Condition—Good.

(6) House, etc., Nos. 21, 22 and 22A, on the E. side of College Hill. The *House*, standing back from the road, is of three storeys with cellars and attics. The walls are of brick and the roofs are tiled. It was built probably late in the 17th century. The W. front has a plastered and rusticated lower storey and moulded brick bands between the upper storeys. The doorway has a wooden case with columns and pediment, probably of early 18th-century date. Inside the building there are two original staircases (Plate 39) with twisted balusters, panelled newels and straight strings; the front staircase has a modern hand-rail.

The "Gatehouse" (Plate 159) fronting the street is, perhaps, of rather earlier date and is faced with Portland stone. At each end is an archway with a round head, moulded architrave and keystone carved with a grotesque head; flanking the head are brackets with fruit and flower-pendants; they support a cornice from which springs a moulded segmental hood; below the hood is carved enrichment of swags and a grotesque head; above the hood is a round window with an enriched architrave; between the archways is a modern shop-front with a round-headed window above. On the E. side of the building the S. archway is flanked by panelled pilasters and has a panelled archivolt; the N. archway has been rebuilt. The elevation is finished with a wooden modillioned cornice.

Condition—Good.

(7) Houses, Nos. 24 and 26, on the S. side of College Street, S. of St. Michael's Church, are of three storeys with attics and cellars; the walls are of brick. They were built probably late in the 17th century, but have been considerably altered. There are brick bands between the storeys. Inside No. 26 is an original staircase with twisted balusters, square newels with moulded pendants and straight strings. Some of the rooms have original bolection-moulded panelling. The staircase of No. 24 is original above the first floor and is uniform with that in No. 26.

Condition—Good.

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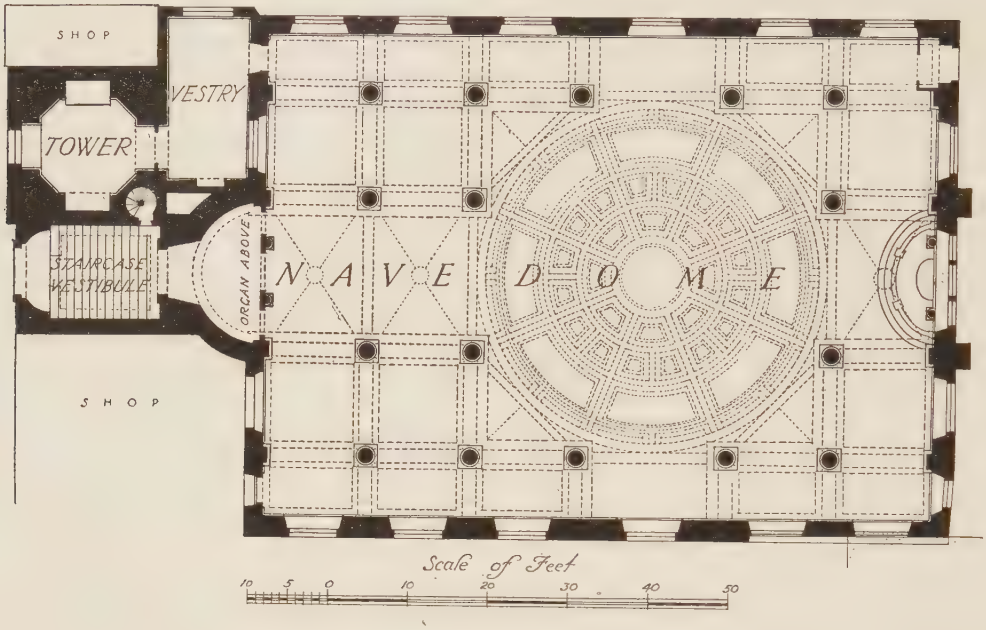
26. WALBROOK WARD.

Walbrook Ward consists of the parish of St. Swithin London Stone and parts of the parishes of St. John the Baptist, St. Lawrence Pountney, St. Mary Abchurch, St. Mary Bothaw, St. Mary Woolchurch, St. Mary Woolnoth and St. Stephen Walbrook. The principal monuments are the parish churches of St. Stephen Walbrook and St. Swithin London Stone.

Ecclesiastical:—

(1) Parish Church of St. Stephen Walbrook stands on the E. side of Walbrook at the S. corner of Church Row. It is a Renaissance

CHURCH of St STEPHEN WALBROOK.



church with a domed roof and W. tower. The walls of the main building are rendered in cement, and those of the tower are of coursed ragstone; all the dressings are of Portland stone and the roofs and dome are covered with lead. The former church was destroyed in the Great Fire of 1666, and the present church erected in 1672–87 from the design of Sir Christopher Wren at the cost of £7,652 13*s.* 8*d.* It has been restored in modern times.

The church presents the finest of Wren's parish-church interiors, and the dome is considered one of his best works.

Architectural Description—The church is rectangular (82½ ft. by 60 ft.) with a centre and cross-aisle forming a Latin cross and having an open square at the intersection covered by a dome. The rest of the building forms an inner and outer side aisle on each side. At the W. end is a vestry with the tower beyond it and a long staircase-vestibule in the centre of the W. front opening into a W. apse.

East Elevation. The middle bay rises above the sides and has a large round-headed E. window with eared architrave. It is cut up into three lights with a transom at the spring of the arch and a round head to the centre light above it. The middle bay is finished with a cornice continued round the clearstorey and is supported on either side by carved scrolls standing on pedestals. The inner side bays have each a round-headed window in the E. wall with moulded architrave and cherub-head keystone; the outer side bays have each a plain round window, and below that on the N. is a square-headed doorway. The side bays are finished with a cornice resting on moulded blocks. The clearstorey follows the arms of the cross with a projecting bay forming the angles of the central square. Each bay except the sides of the transepts has a plain segmental-headed window.

North Elevation. The N. wall has six oval windows, one to each bay of the outer aisle and one in the transept-end, and the wall is finished like the sides of the E. end. The transept-end rises above the aisle-wall with a semi-circular window with a concentric mullion of the same form. The end is finished like that of the E. arm of the cross. The vestry is a low single-storey building with a plain square window in the N. wall. The W. return-wall of the aisles has a round-headed window. The clearstorey is all as described in the E. elevation.

South Elevation. The lower part of the S. wall has been covered by modern buildings, but the upper part and clearstorey are uniform with the N. wall.

West Elevation. The tower (Plate 222) is four stages high divided by plain bands and surmounted by a stone lantern. The first stage has a square-headed W. window with architrave and cornice. The second stage has a similar window in the W. wall. The two lower stages on the N. and S. are covered by adjoining buildings. The third stage has a round window, with a plain architrave, in the E. and W. walls. The fourth stage or bell-chamber has a round-headed louvred opening in each

face with eared architrave and plain keystone. The tower is finished with a moulded cornice surmounted by a balustraded parapet divided by piers into three bays on each face and having carved terminals at the angles. The lantern consists of three diminishing stages all square on plan. The first rests on a base with a square-headed opening in each face with eared architrave. The stage itself is open on each face, with Ionic pilasters at the sides supporting a continuous entablature. At the angles are groups of three Ionic columns (showing coupled on each face) and supporting square pedestals, above the entablature, carrying vases. Connecting these pedestals is a parapet with a pier in the centre of each side supporting small pineapple-ornaments. The second stage has a square-headed opening in each face with panelled projecting pilasters at the angles supporting a continuous cornice and finished with stone balls. The third stage is simply a panelled pedestal with a circular piercing in each face and finished with a cornice. It supports a moulded square terminal and ball. The *Vestibule* has a round-headed doorway in the W. wall with pilasters at the sides and a moulded architrave. Resting on the arch are carved foliage-sprays curved upwards to support the architrave of an oval window above. This window is surmounted by carved festoons and has a carved cartouche-keystone. The wall is finished with a moulded cornice.

Interior (Plate 226). In the W. wall of the two outer aisles are doorways with moulded architraves. The square beneath the dome is the same width as the middle aisle or body and the inner side aisles, and from it the E., N. and S. arms of the cross project one bay and the W. arm two bays. Round the square and the arms of the cross runs an enriched entablature supported on Corinthian columns, standing on square re-faced pedestals, and similar pilasters against the E. and W. walls. Similar columns and pilasters divide the outer aisles of the W. arm. Above the central square a series of eight enriched arches with cherub-head keystones support the modillioned and enriched entablature from which springs the dome. Four of these arches open into the arms of the cross, and four are sprung from column to column across the angles of the square, to which they are groined back with plaster vaults. The spandrels of the arches are each enriched with a plaster cartouche, with palm-foliage. The dome is almost semi-circular in section and has, internally, four concentric bands of coffered panels all moulded and enriched by egg and dart ornament. The outer and lower band contains sixteen panels each with a plaster rose in the centre. The second row has eight large panels each enriched with four palm-sprays and having also a central rose. The two inner bands of sixteen and eight panels respectively are similar to the outer ring. In the centre of the dome is a circular opening to a lantern above with moulded and enriched border. The lantern is octagonal and of timber, and has a square-headed window in each face divided internally and externally by pilasters. It has a plastered domed ceiling with a foliage-enrichment in the centre, and is finished externally with a cornice and lead-covered roof of ogee form surmounted by a vane. The E. and W. arms of the cross have a groined vault of plaster over each bay with a plaster foliage-boss at the intersection. The bays of the W. arm are divided by a moulded band enriched with plaster foliage, and the western apse is covered by a semi-dome. The bays of the side-aisles are covered by flat panelled ceilings of plaster, divided by panelled and moulded trabeations with foliage-bosses. The *Tower* has a square-headed doorway in the E. wall of the ground-stage and recesses in the three other walls. The *Bell-chamber* is roofed with a flat stone vault with an opening in the centre to the lantern. The spiral staircase in the S.E. angle shows the tailing of older steps into the walls. The *Vestibule* has a square-headed doorway in the E. wall into the W. apse with eared architrave, carved head keystone and cornice resting on carved consoles on the W. side and having a moulded architrave and cornice on the E. side. The ceiling is flat with a moulded and coved cornice round the walls. There is an ascent of thirteen steps within the vestibule.

Fittings—The fittings are all of late 17th-century date unless otherwise described. *Bells:* two; 1st by Robert Mot, 1601. *Chairs:* In chancel—two, with carved and scrolled backs, twisted posts, turned legs and twisted stretchers. *Chest:* Under tower, plain oak, late 17th-century. *Communion Table* and *Rails.* Communion Table (Plate 43): low and semi-circular with carved rails and three legs formed of grouped scrolls. Rails: semi-elliptical on plan with twisted balusters and carved and moulded rail and base. *Doors:* In E. wall, N. side, two panelled doors, also panelled internal lobby and enriched segmental pediment, over, bearing carved cartouche-of-arms, *a cheveron between three cinqfoils,* carved architrave to inner door and panel over carved with palm and cartouche; in doorway to vestry, panelled; in vestibule, W. arch, six-panel gates in two folds, inverted curves at top; between vestry and tower, panelled. *Font* and *Font-cover* (Plate 11). Font: of baluster form, of marble, octagonal bowl gadrooned below and a cherub-head at alternate angles, draped festoons between stem with acanthus-ornament at base, made in 1679. Cover: of oak, octagonal with twisted Corinthian shafts at angles, each face with foliage and *amorino,* above cornice a band of cherub-heads and festoons and eight oak statuettes of saints at upper, and vases of flowers at lower, angles; top, ogee-shaped with crown-finial. *Monuments* and *Floor-slabs.* Monuments: against E. piers—

on N. (1) to Rev. Robert Marriott, 1689, marble monument with twisted Corinthian columns at sides carried on curved brackets and supporting entablature and broken pediment with achievement-of-arms and cherub-head in middle and flaming vases at sides, plain panel between brackets with scrollwork beneath. On S. pier, (2) to John Lilburne, 1678, erected by his son George, marble monument with carved wreath encircling inscription, flanked by pair of shaped brackets surmounted by moulded frieze and cornice and broken segmental pediment enclosing plain segmental-headed tablet with pair of figures in high relief carved on face and surmounted by achievement-of-arms; above sides of pediment figures of seated cherubs with festoons, and below, inscription-tablet, shaped apron flanked by pair of cherub-head corbels supporting small full-length figures of man and wife. On N. wall, (3) to Percival Gilbourne, 1694, black and white marble tablet in two heights with bust resting on lower and semi-circular head to the upper, flanked by pair of lamps and surmounted by pair of urns; below, shaped apron carved with palm-foliage, acanthus and shield-of-arms; (4) to Dr. Nathanael Hodges, 1688, small marble tablet with moulded edge, surmounted by achievement-of-arms. On S. wall—(5) to Hannah, wife of Daniel Browne, 1695, Dixey Kent and Jane (Browne) his wife, both 1696; David Browne, 1698, and his son John, 1706, white marble tablet with moulded border, surmounted by achievement-of-arms. In churchyard—(6) to Abraham Bazin, 1693, his father Germain, 1636, and others, stone slab with shield-of-arms, from St. Benet's Sherehog; (7) to Jeremy Whichcote, 1710, stone slab with shield-of-arms. *Organ-case:* In W. apse, handsome carved wood, with carved and panelled base, with carved scrolls at the sides; case itself with three half-round towers of pipes on acanthus and cherub-head brackets, the upper part with pierced carving below enriched cornice, the side-ones supporting large carved angels blowing trumpets, the bays between with pierced carving and side pilasters and crowned with *amorini* bearing rich festoons. Organ, modern, replacing one of 1760, now in St. Bartholomew the Great; the case may also be of this date, but it is earlier in character. *Panelling:* The walls are wainscoted all round with raised panels finished with a moulded capping and having in each bay a cartouche of the arms of the Grocers' Company. Walls of vestry and ground-stage of tower panelled and painted. *Plate:* includes an inscribed cup of 1559 with cover-paten of 1562; two inscribed flagons of 1615, dated 1616, with letters S.S. linked, inlaid with blue enamel on boss of lids; a dish of 1619 similarly ornamented and an inscribed cup of 1633; a stand-paten of 1567 (?). *Pulpit:* hexagonal, of oak with ogee stem resting on hexagonal shaft; each face of pulpit with square enriched panel and carved and panelled pilasters at angles, below enriched rail-cornice inverted curved panels on each side with foliage-carving and an open book. Staircase with wrought-iron balusters. Sounding-board, of oak supported on square Ionic pier at back with festooned capital and carved and panelled sides, board with panelled and enriched soffit and inverted curve to each face enriched and carried over the cherub-heads at angles and having standing cherubs above the cornice at each corner holding large swags. *Reredos* (Plate 227): of oak, middle bay with coupled round-headed and enriched panels in centre, square-headed panels at sides all with carved festoons over, flanking these two fluted Corinthian columns supporting a continuous cornice; at sides two round-headed panels, dado below with carved panels, pediment modern. *Royal Arms:* Above W. screen, Stuart arms in carved wood. *Screen:* At entrance to W. apse—oak screen with round-headed central doorway with panelled doors partly glazed, flanked by fluted Corinthian columns supporting an enriched entablature and segmental pediment over central door, below pediment a cherub-head and carved festoons. Side bays have each a panelled door with glazed panel above, and carved panels level with the column-caps; above entablature is a panelled attic.

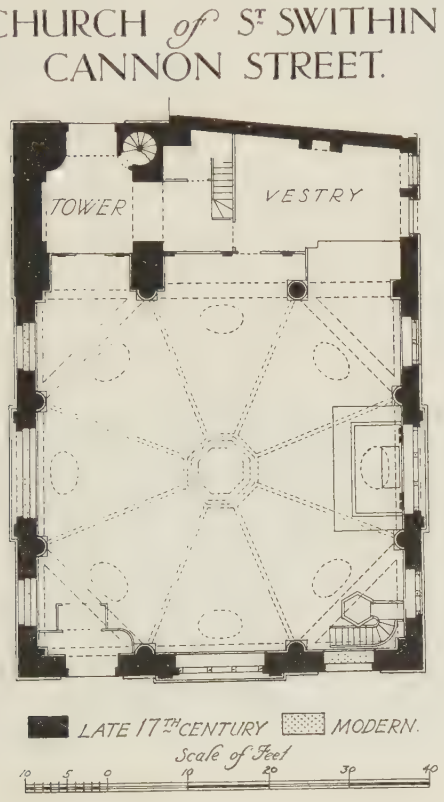
Condition—Good.

(2) Parish Church of St. Swithin London Stone stands on the N. side of Cannon Street at the W. corner of St. Swithin's Lane. It is a Renaissance building of the single-apartment type, covered with an internal dome and having a N.W. tower surmounted by a spire. The walls are of Portland stone and the roofs and spire are covered with lead. The old church was destroyed in the Great Fire of 1666 and rebuilt by Sir Christopher Wren, 1677–87, at the cost of £4,687 4*s.* 6*d.* It has been restored in modern times and the windows divided up by mullions and tracery.

Architectural Description—The church is almost a perfect square (45¼ ft. by 45½ ft.) with a *Vestry* and a *North-West Tower* adjoining on the N. side.

The *East Elevation* of the main building is divided, above the plinth, into three bays, of which the central bay projects slightly and contains a large round-headed window with moulded architrave, cartouche-keystone and side-pilasters with moulded bases, standing on a panelled stylobate and having separate entablatures resting on consoles and a segmental pediment over the window. The entablature is continued over the side-bays, which have each a round-headed window with eared architrave. The lead roof is hipped back over the dome in an octagonal form and finished on the top with a very flat octagonal and

pyramidal roof. Towards the angles of the church are oval lucarne-lights with wooden architraves. The Vestry or Vestibule has a plain segmental-headed window, and to the S. of it a segmental-headed doorway with cherub-head keystone. This is now partly filled in and used as a window. Above is a large window like the side windows of the church. The *North Elevation* is concealed by buildings except the tower which is of three stages, with a moulded plinth and finished with a spire. The ground-stage has a segmental-headed doorway in the N. wall with eared architrave and cherub-head keystone. Above it is a round-headed window with eared architrave; a similar window



pierces the W. wall at the same level. Between the first and second stages is a frieze and moulded cornice. The second stage has a circular window in the N. and S. walls with moulded architrave. Between this stage and the bell-chamber is a band-course. The bell-chamber or third stage has a round-headed louvred opening in each face, the lower half blocked on the N. and W., with eared architrave, cartouche-keystone and a wooden mullion carried up to the centre. At the top of this stage the wall is cut back at the angles to form an octagonal finish; the cuttings are of concave form and the stage is finished with a cornice having ogee blocks and a balustraded parapet, octagonal on plan. The spire rises from within the parapet and is of timber, octagonal and lead-covered and finished with a ball and vane. In the cardinal faces are three ranges of lucarne-lights, three in each face, the two lower oval and the upper round. The *South Elevation* (Plate 62) is similar to the East Elevation, but below the side windows are segmental-headed doorways with eared architraves and cherub-head keystones; the eastern of these is blocked. The tympanum of the pediment is enriched with a foliage-wreath and swags, and above the side-windows are draped festoons. The *West Elevation* is similarly treated to the East, but all the windows are blocked. The windows in the E., N. and S. elevations, except the tower, are filled with modern mullions and tracery.

Interior: The E., S. and W. walls are each divided into three bays by Composite half-columns, standing on high rectangular bases and having quarter-pilasters in the angles. The same arrangement is continued on the N. side by a half-column on the S. face of the tower and by a free column between the church and vestry. These support an enriched and continuous entablature, with a rich oak and bay-leaf frieze, carried across the angles of the square to form a regular octagon from which springs the dome; the soffits of the entablature form trabeations, panelled and enriched with foliage. The low segmental dome is octagonal with bands of foliage masking the groins. Each side has at the base a circular panel or window with moulded architraves and elaborate cartouches at the head, from which depend rich ribboned festoons of fruit and foliage. Above these are moulded panels, and in the middle of the dome an octagonal panel with a plaster rose in the centre. The Gallery over the Vestry has a flat plaster ceiling, as have the triangular bays at the angles of the main church, but each of these bays is enriched with a floral wreath and scrollwork. The tower has a large round-headed arch in the E. and S. walls divided horizontally by the gallery-floor and closed below by wainscot. The upper part of the S. arch is blocked on the N. side.

Fittings—All the fittings are of late 17th-century date unless otherwise described. *Bells:* two, 2nd by James Bartlett, 1680. *Chest:* In vestry, of iron, said to have belonged to St. Mary Bothaw. *Clock:* with circular case, projecting from cornice at W. end of S. front, on moulded wooden beam supported on carved scroll-bracket. *Communion Table:* of oak with panelled standards at the sides, flanked by carved trusses on moulded rails with ball-feet and moulded top. *Communion Rails:* of oak, with moulded rail and base, panelled standards carved with floral swags and carved and twisted balusters. *Doors:* to S. entrance and to N. doorway to tower, segmental-headed and each in two leaves with bolection-moulded panels. Between tower and body of church, in two leaves

each of four bolection-moulded panels, with one panel in each filled with modern glazing. *Font* (Plate 12): of veined white marble with circular bowl enriched with cherub-heads, drapery and acanthus-leaves and baluster-shaped stem with acanthus-leaf enrichment and moulded base. *Font-cover:* of oak, circular with enriched mouldings and band of floral scrollwork to base, surmounted by ogee-shaped and fluted top with a crown-finial. *Gallery:* over vestry, with front of bolection-moulded panels divided by panelled standards carved with foliage, all supported on fluted Corinthian pilasters, filled in between with modern panelling and doors and surmounted by entablature with enriched architrave and cornice; gallery-front continued across S. arch of tower with modern panelling and doors below. *Monuments:* on column between church and vestry, (1) to Michael Godfrey, 1695, "first Deputy-Governour of the Banck of England," large marble tablet, draped, with shield-of-arms, flanked by weeping *amorini*, with urn above surmounted by carved foliage and cherub-heads carried up face of column; on W. wall, (2) to Rev. George Bull, 1707, Rector of Tavistock, marble wall-monument with long rectangular panel projecting in middle with moulded cornice surmounted by cartouche flanked by weeping *amorini*. In gallery—on N. wall, (3) to Michael Godfrey, 1689, Elizabeth his daughter, 1691, and Hester, his daughter, and wife of Hugh Smithson, 1698, marble wall-monument with central projecting inscription-panel with moulded cornice surmounted by a vase and wide projecting gadrooned shelf with shield-of-arms and palm-leaves on panel below. *Panelling:* of oak, lining lower parts of walls of church in four heights with moulded capping. *Pews:* modern, but incorporating bolection-moulded panelled backs of former pews cut down. *Plate:* includes two inscribed and dated flagons of 1623; a dish of 1627 inscribed "S. Mary Bothaw"; two spoons, one of 1631, the other of 1660, inscribed and dated 1685; two dated cups and cover-patens of 1711, each inscribed "St. Swithins 1711," and a stand-paten of 1711 inscribed "S. Mary Bothaw." All the above pieces of plate with the exception of the spoons are in old stamped leather cases. *Pulpit* (Plate 35): of oak, octagonal with raised rectangular panel on each face with enriched mouldings flanked by carved swags surmounted by scroll-brackets supporting moulded cornice carried over each panel in segmental pediment with cherub-head and foliage in tympanum; top of pulpit finished with moulded capping; angles panelled with carved swags in panels and moulded and enriched base carried down in ogee form to later post; stair up to pulpit, 18th-century. *Reredos:* of oak, flanked by coupled and fluted Corinthian pilasters supporting entablature with enriched frieze; in middle, two round-headed panels with enriched mouldings inscribed with the Commandments, on frieze above, central panel carved with two cherub-heads and, below, long panel carved with foliage and scrollwork; flanking reredos proper, two pedimental bays with panels inscribed respectively with the Lord's Prayer and Creed, with enriched frames and richly carved surrounds with carved cherub-heads above; main segmental pediment of reredos and carved figures from above three bays now removed. *Royal Arms:* now on W. wall, of oak, carved arms with supporters, etc., and shield painted with royal (Hanoverian) arms, probably late 17th-century and formerly on reredos. *Sword-rest* (Plate 44): refixed on panelling below easternmost column on S. wall, of ornamental ironwork, with two shields painted respectively with royal (Hanoverian) arms and arms of the city, and surmounted by crown with oval panel below with monogram of Queen Anne and date 1710. *Miscellanea:* Frame, in vestry, of oak with enriched mouldings, carved scrolls at sides, carved scrolls and skull below and moulded cornice and pediment above. "London Stone"—rough stone with top deeply scored, now set in a Portland-stone case in the middle of the external S. wall; case, semi-octagonal with moulded cornice and battered plinth with oval aperture in front face giving view of stone itself; stone said to be Roman milestone. *See* Vol. III, p. 111. On S. wall, carved achievement of the arms of the Salters' Company, of oak.

Condition—Good.

Secular :—

(3) SALTERS' HALL stands on the W. of St. Swithin's Lane and is a modern building. In the Hall is a carving in wood of the arms of William III.

Panoramic view of the CITY of LONDON from Southwark Cathedral.

APPENDIX No. 1.

SCHEDULE OF COST AND DATES OF ERECTION OF THE CITY-CHURCHES DESIGNED BY SIR CHRISTOPHER WREN.

(From the original book of accounts in the Bodleian Library, abstracted in *Archaeologia* Vol. LXVI.)

		£	s.	d.
1670–79	St. Olave Old Jewry (destroyed, except tower, 1888)	5580	4	10
1670–71	St. Dunstan in the East (re-built, except tower, 1817–18)	1075	18	2
1670–87	St. Michael Wood Street (destroyed 1894)	2554	12	11
1672–87	St. Stephen Walbrook	7652	13	8
1670–86	St. Mary Aldermanbury	5237	3	6
1671–81	St. Nicholas Cole Abbey	5042	6	11
1676–87	St. Michael Queenhithe (destroyed 1876)	4354	3	8
1676–87	S.S. Anne and Agnes	2448	0	10
1670–76	St. Mary at Hill	3980	12	3
1671–79	St. George Botolph Lane (destroyed 1903–4)	4509	4	10
1674–86	St. Bartholomew Exchange (destroyed 1841)	5077	1	1
1674–81	St. Stephen Coleman Street	4020	16	6
1676–82	St. Michael Bassishaw (destroyed 1899)	2822	17	1
1670–75	St. Christopher le Stocks (destroyed 1781)	2098	12	7
1670–73	St. Vedast Foster Lane	1853	15	6
1670–77	St. Sepulchre	4993	4	0
1670–77	St. Mary Woolnoth (re-built 1716–27)	3457	15	9
1670–79	St. Mildred Poultry (destroyed 1872)	4654	9	7¾
1670–81	St. Benet Fink (destroyed 1842–44)	4129	16	10
1670–80	St. Mary le Bow	8071	18	1
1671–83	,, Tower	7388	8	7¾
1670–86	St. Lawrence Jewry	11,870	1	9
1670–84	St. Bride	11,430	5	11
1670–86	St. Dionis Backchurch (destroyed 1878)	5737	10	8
1670–77	St Michael Cornhill	4686	10	4
1671–87	St. Magnus	9579	19	10
1670–79	St. Edmund King and Martyr	5207	11	0
1677–91	Christ Church	11,778	9	6
1677–87	St. James Garlickhithe	5357	12	10
1677–87	St. Peter Cornhill	5647	8	2
1677–85	St. Benet Paul's Wharf	3328	18	10
1677–87	St. Martin Ludgate	5378	9	7
1677–87	All Hallows the Great (destroyed 1894)	5641	9	9
1677–87	St. Swithin	4687	4	6
1677–87	All Hallows Bread Street (destroyed 1877)	3348	7	2
1680–87	St. Augustine	3145	3	10
1678–91	St. Antholin (destroyed 1874)	5685	5	10¾
1681–87	St. Mildred Bread Street	3705	13	6¼
1681–87	St. Benet Gracechurch (destroyed 1867)	4583	9	5¾
1681–87	St. Mary Abchurch	4922	2	4½
1683–87	St. Mary Magdalen Old Fish Street (destroyed 1887)	4291	12	9½
1681–87	St. Matthew Friday Street (destroyed 1881)	2301	8	2
1683–87	St. Clement Eastcheap	4362	3	4½
1682–87	St. Alban Wood Street	3165	0	8
1684–89	St. Margaret Pattens	4986	18	8
1684–94	St. Michael Crooked Lane (destroyed 1831)	4541	5	11
1686–95	St. Margaret Lothbury	5340	8	1
1686–94	St. Mary Somerset (destroyed, except tower, 1867)	6579	18	1¼
1686–94	All Hallows Lombard Street	8058	15	6
1685–95	St. Andrew Wardrobe	7060	16	11
1686–94	St. Michael Paternoster Royal	7455	7	9

N.B.—The churches of St. Andrew Holborn and St. Mary Aldermary are not included in the book of accounts.

APPENDIX No. 2.

TABULAR LIST OF PARISH CHURCHES in the City of London, showing period of reconstruction, demolition, etc.

Mediaeval Parish-churches destroyed or secularised in the 16th century.

St. Alphege, London Wall.
St. Ewin.
St. Mary Axe.
St. Nicholas in the Shambles.

Churches made parochial in the 16th century.

Christ Church, Newgate Street.
Holy Trinity, Minories (now in Stepney borough).
St. Mary, Cripplegate (became St. Alphege).

Parish church first built in the 17th century.

St. James, Duke's Place.

Mediaeval and later churches which escaped the Great Fire, 1666.

All Hallows Barking.
All Hallows, London Wall.
All Hallows Staining.
St. Alphege, London Wall.
St. Andrew, Holborn.
St. Andrew Undershaft.
St. Bartholomew the Great.
St. Bartholomew the Less.
St. Botolph, Aldersgate.
St. Botolph, Aldgate.
St. Botolph, Bishopsgate.
St. Dunstan in the West.
St. Ethelburga.
St. Giles, Cripplegate.
St. Helen, Bishopsgate.
[Holy Trinity, Minories.]
St. James, Duke's Place.
St. Katharine Coleman.
St. Katharine Cree.
St. Martin Outwich.
St. Olave, Hart Street.
St. Peter le Poor.

Churches destroyed in the Great Fire, 1666, and not rebuilt.

All Hallows, Honey Lane.
All Hallows the Less.
St. Andrew Hubbard.
St. Anne, Blackfriars.
St. Benet Sherehog.
St. Botolph, Billingsgate.
St. Faith under St. Paul's.
St. Gabriel, Fenchurch.
St. Gregory by St. Paul's.
Holy Trinity the Less.
St. John the Baptist upon Walbrook.
St. John the Evangelist.
St. John Zachary.
St. Lawrence, Pountney.
St. Leonard, Eastcheap.
St. Leonard, Foster Lane.
St. Margaret Moses.
St. Margaret, New Fish Street.
St. Martin Orgar.
St. Martin Pomeroy.
St. Martin, Vintry.
St. Mary Bothaw.
St. Mary Colechurch.
St. Mary Magdalen, Milk Street.
St. Mary Mounthaw.
St. Mary Staining.
St. Mary Woolchurch Haw.
St. Michael le Querne.
St. Nicholas Acons.
St. Nicholas Olave.
St. Olave, Silver Street.
St. Pancras, Soper Lane.
St. Peter, Paul's Wharf.
St. Peter, Westcheap.
St. Thomas Apostle.

Churches rebuilt or repaired by Sir Christopher Wren.

All Hallows the Great.
All Hallows, Bread Street.
All Hallows, Lombard Street.
Christ Church, Newgate Street.
St. Alban, Wood Street.
St. Andrew, Holborn.
St. Andrew by the Wardrobe.
St. Anne and St. Agnes.
St. Antholin, Budge Row.
St. Augustine.
St. Bartholomew Exchange.
St. Benet Fink.
St. Benet Gracechurch.
St. Benet, Paul's Wharf.
St. Bride.
St. Christopher le Stocks.
St. Clement, Eastcheap.
St. Dionis Backchurch.
St. Dunstan in the East.
St. Edmund King and Martyr.
St. George, Botolph Lane.
St. James, Garlickhithe.
St. Lawrence, Jewry.
St. Magnus the Martyr.
St. Margaret, Lothbury.
St. Margaret Pattens.
St. Martin, Ludgate.
St. Mary Abchurch.
St. Mary Aldermary.
St. Mary le Bow.
St. Mary at Hill.
St. Mary Magdalen, Old Fish Street.
St. Mary Somerset.
St. Mary the Virgin, Aldermanbury.
St. Mary Woolnoth.
St. Matthew, Friday Street.
St. Michael, Bassishaw.
St. Michael, Cornhill.
St. Michael, Crooked Lane.
St. Michael Paternoster Royal.
St. Michael, Queenhithe.
St. Michael, Wood Street.
St. Mildred, Bread Street.
St. Mildred, Poultry.
St. Nicholas Cole Abbey.
St. Olave, Old Jewry.
St. Peter, Cornhill.
St. Sepulchre.
St. Stephen, Coleman Street.
St. Stephen, Walbrook.
St. Swithin London Stone.
St. Vedast, Foster Lane.

Parish church first built in the 19th century.

St. Bartholomew, Moor Lane.

Churches rebuilt in the 18th or early 19th century.

All Hallows, London Wall.
All Hallows Staining (except tower).
St. Alphege, London Wall (except tower).
St. Bartholomew the Less (except tower).
St. Botolph, Aldersgate.
St. Botolph, Aldgate.
St. Botolph, Bishopsgate.
St. Dunstan in the East (except tower)
St. Dunstan in the West.
[Holy Trinity, Minories.]
St. Katharine Coleman.
St. Martin Outwich.
St. Mary Woolnoth.
St. Peter le Poor.

Churches destroyed since 1780.

All Hallows the Great.
All Hallows, Bread Street.
St. Antholin.
St. Bartholomew Exchange.
St. Benet Fink.
St. Benet Gracechurch.
St. Christopher le Stocks.
St. Dionis Backchurch.
St. George, Botolph Lane.
St. Mary Magdalen, Old Fish Street.
St. Mary Somerset (except tower).
St. Matthew, Friday Street.
St. Michael, Bassishaw.
St. Michael, Crooked Lane.
St. Michael, Queenhithe.
St. Michael, Wood Street.
St. Mildred, Poultry.
St. Olave, Old Jewry (except tower).

The above were designed by Sir Christopher Wren.

CHURCHES DESTROYED SINCE 1780—*continued.*

All Hallows Staining (except tower).
St. Alphege, London Wall (except tower).
St. Bartholomew, Moor Lane.
St. James, Duke's Place.
St. Katharine Coleman.
St. Martin Outwich.
St. Peter le Poor.

CHURCHES BUILT BEFORE THE GREAT FIRE (1666) AND STILL SURVIVING.

All Hallows Barking.
St. Andrew Undershaft.
St. Bartholomew the Great.
St. Ethelburga.
St. Giles, Cripplegate.
St. Helen, Bishopsgate.
St. Katharine Cree.
St. Olave, Hart Street.

CITY OF LONDON ARMORIAL.

The family arms are those that occur in the Inventory, dating from before the year 1550. The arms of a number of corporate bodies connected with the City have been added for convenience of reference.

ACTON—*quarterly fesswise indented argent and gules a bend azure with three crosslets fitchy or thereon in chief a ring countercoloured.*

APOTHECARIES' COMPANY—*azure a figure of Apollo proper with his head radiant holding in his left hand a bow and in his right hand an arrow or treading on a serpent argent.*

ARMOURERS' AND BRAZIERS' COMPANY—*argent a cheveron sable with a gauntlet argent between two pairs of crossed swords thereon and a chief sable charged with a shield of St. George between two helmets proper garnished or,* for the AMOURERS' COMPANY, impaling *azure a cheveron or between two ewers in chief and a three-legged pot with two handles in base or with three roses gules seeded and barbed vert on the cheveron,* for the BRAZIERS' COMPANY.

ARMS, COLLEGE OF—*argent a cross gules between four doves with their dexter wings expanded and inverted azure.*

ASTRY—*barry wavy argent and azure a chief gules charged with three bezants.*

BAKERS' COMPANY—(old arms) *argent a balance gules between three wheat-sheaves or and a chief azure charged with a papal crown between two anchors or.*
(later arms) *gules a balance between three wheat-sheaves or in a chief barry wavy argent and azure a bent arm vested gules cuffed or coming out of radiated clouds the hand holding the balances between two anchors or.*

BARBERS' COMPANY—*sable a cheveron between three fleams argent.*

BARNARD'S INN—*party indented ermine and sable a cheveron gules fretty or.*

BODLEY—*argent five martlets saltirewise sable and a chief azure charged with three crowns or.*

BREWERS' COMPANY—*gules a cheveron argent between three pairs of barley-sheaves saltirewise or with three tuns sable hooped or on the cheveron.*

BRIDEWELL HOSPITAL—*The City of London with a chief azure charged with a fleur-de-lis or between two Tudor roses.* These are also the arms of Christ's Hospital.

BYFIELD—*sable five bezants saltirewise and a chief or.*

CARPENTERS' COMPANY—*argent a cheveron engrailed between three pairs of compasses sable.*

CHRIST'S HOSPITAL—*see* BRIDEWELL HOSPITAL.

CLIFFORD'S INN—*checky or and azure a fesse gules and a border gules bezanty.*

CLOTHWORKERS' COMPANY—*sable a cheveron ermine between two habicks in chief argent and a slipped tezel in base or.*

COACH-MAKERS' COMPANY—*azure a cheveron between three coaches or.*

COOPERS' COMPANY—*gyronny gules and sable a cheveron between three rings or with a grose between two adzes azure on the cheveron and a chief vert charged with three slipped lilies argent.*

CORDWAINERS' COMPANY—*azure a cheveron or between three goats' heads razed argent horned or.*

CROKE—*azure a fesse engrailed ermine between three eagles or.*

CROSBY—*sable a cheveron ermine between three rams passant argent.*

CUTLERS' COMPANY—*gules three pairs of crossed swords argent with hilts and pommels or.*

DRAPER—*argent a fesse between three rings gules with three covered cups or on the fesse.*

DRAPERS' COMPANY—*azure three clouds proper rayed or and each surmounted by a pointed cap gules encircled by three crowns or.*

DYERS' COMPANY—*sable a cheveron engrailed argent between three bags of madder argent corded or.*

EDWARD THE CONFESSOR—*azure a cross paty between five martlets or.*

ELIZABETH OF YORK—France and England quarterly quartering 2 and 3 de Burgh and 4 Mortimer.

FISHMONGERS' COMPANY—*azure three dolphins argent with fins and crowns or between two pairs of luces saltirewise proper crowned or a chief gules charged with three pairs of crossed keys or.*

FURNIVAL'S INN—*argent a bend between six martlets gules with a border azure.*

GIRDLERS' COMPANY—*six pieces azure and or with three gridirons or.*

GOLDWELL—*azure a lion argent billety sable a chief or.*

GOLDSMITHS' COMPANY—*quarterly gules and azure in the first and fourth quarter a leopard's head or, in the second and third a covered cup and in chief two buckles all or.*

GROCERS' COMPANY—*argent a cheveron gules between nine cloves sable.*

HABERDASHERS' COMPANY—*barry wavy argent and azure a bend gules with a leopard or thereon.*

HADDON—*argent a man's leg cut off at the thigh azure.*

HENRY VIII—*azure three fleurs-de-lis or* for France quartering *gules three leopards or* for England.

INNHOLDERS' COMPANY—*azure a cheveron parted palewise and cheveronwise gules and argent between three sheaves or and a chief argent charged with a cross of St. Julian sable.*

Ironmongers' Company—*argent a cheveron gules between three steelgads azure with three swivels or on the cheveron.*
Jambe— . . . *a leg cut off at the thigh . . . and a border.*
Jennings—*argent a cheveron gules between three plummets sable.*
Joiners' Company—*gules a cheveron argent between two pairs of compasses in chief and a sphere in base or and a chief or charged with a pale azure between two roses gules seeded or and barbed vert with a scallop argent on the pale.*
Kirton—*argent a fesse and in chief a cheveron gules.*
Leathersellers' Company—*argent three bucks passant looking backwards gules with their horns and hooves sable.*
Leveson—*azure a fesse wavy argent between three leaves or.*
London, City of—*argent a cross gules with a sword erect gules in the quarter.*
London, See of—*gules two crossed swords argent with their hilts and pommels or.*
Masterson—*ermine a cheveron azure between three wheat-sheaves or.*
Mercers' Company—*gules a demi-virgin issuing from clouds proper vested and crowned with an eastern crown or wreathed round the temples with roses gules all within a border of clouds proper.*
Merchant Taylors' Company—(old arms) *argent a tent royal garnished or between two parliament robes gules lined ermine a chief azure charged with an Agnus Dei argent rayed or and lying on a book proper.*
(later arms) the same with *a leopard or* substituted for the Agnus Dei and book.
Merchant Venturers' Company—*barry wavy argent and azure a chief quarterly gules and or in the first and fourth quarters a leopard or in the second and third two roses gules.*
Morland—*argent a cheveron between three lions sable the two in chief facing one another with three bezants on the cheveron*
Nicholls—*azure a cheveron between two eagles in chief and a lion passant in base or with three roundels gules on the cheveron the middle one charged with a leopard's head and the others with a scallop argent.*
Painter-Stainers' Company—*azure three scutcheons argent* quartering *azure a cheveron between three phoenix-heads razed or.*
Parish Clerks' Company—*azure a fleur-de-lis or and a chief gules charged with a leopard's head between two song-books or stringed vert.*
Pemberton—*argent a cheveron between three buckets sable.*
Pewterers' Company—*azure a cheveron or between three antique limbecks argent with three roses gules seeded or and barbed vert on the cheveron.*
Prestwood—*argent a cheveron gules between three cinqfoils sable.*
Roos—*gules three water-bougets argent.*
Saddlers' Company—*azure a cheveron between three saddles with leathers and stirrups or.*
St. Bartholomew's Priory, Smithfield—*gules two leopards and in chief two crowns or.*
St. Paul's Deanery—The See of London *with the letter D or in chief.*
St. Thomas of Canterbury—*argent three Cornish choughs in their proper colours.*
Salters' Company—*party cheveronwise azure and gules three covered salts argent.*
Serjeants' Inn (Chancery Lane)—*or a stork proper.*
Serjeants' Inn (Fleet Street)—*gules two sheaves saltirewise or banded azure.*
Skinners' Company—*ermine on a chief gules three royal crowns or.*
Staple of Calais—*barry wavy argent and azure a chief gules charged with a leopard or.*
Stationers' Company—*azure a cheveron or between three bibles gules garnished or with an eagle rising proper between two roses gules on the cheveron and in the chief a glory edged with clouds and therein a holy dove displayed argent.*
Tallow Chandlers' Company—*six pieces azure and argent with three doves argent each holding an olive branch or in its beak.*
Temple, Inner—*azure a leaping pegasus or.*
Temple, Middle—*argent a cross gules charged with an Agnus Dei or.*
Thavie's Inn—*azure a bend gules with two sheaves or thereon and a chief sable with the letter T argent therein.*
Tonge—*party . . . and . . . a fleur-de-lis countercoloured and a border engrailed also parted and countercoloured.*
Vintners' Company—*sable a cheveron between three tuns argent.*
Watermen's Company—*barry wavy argent and azure on the middle bar a boat or and a chief azure charged with two crossed oars or between two cushions argent tasselled or.*
Watton—*argent a lion gules over all a bend sable with three crosslets fitchy argent thereon.*
Weavers' Company—*azure a cheveron argent between three leopards' heads each with a shuttle in its mouth or with three roses gules on the cheveron.*

GLOSSARY

OF THE MEANING ATTACHED TO THE TECHNICAL TERMS USED IN THE INVENTORY.

Abacus.—The uppermost member of a capital.

Acanthus.—In Classic or Renaissance architecture, a plant, the leaves of which are used in the ornament of the Corinthian and Composite Orders.

Alb.—Long linen robe, with close sleeves ; worn by clerks of all grades

Altar-tomb.—A modern term for a tomb of stone or marble resembling, but not used as, an altar.

Amess.—Fur cape with hood, and long tails in front ; worn by clerks of the higher grades.

Amice.—A linen strip with embroidered apparel (*q.v.*) placed upon the head coifwise by a clerk before vesting himself in an alb, after which it is pushed back, and the apparel then appears like a collar.

Ankar-hold.—The dwelling-house of an ankorite or recluse.

Apparels.—Rectangular pieces of embroidery on alb, amice, etc.

Apse.—The semi-circular or polygonal end of a chancel or other part of a church.

Arabesque.—A peculiar kind of strap-ornament in low relief, common in Moorish architecture, and found in 16th- and 17th-century work in England.

Arcade.—A range of arches carried on piers or columns.

Arch.—The following are some of the most usual forms :—

Segmental :—A single arc struck from a centre below the springing line.

Pointed or two-centred :—Two arcs struck from centres on the springing line, and meeting at the apex with a point.

Segmental-pointed :—A pointed arch, struck from two centres below the springing line.

Equilateral :—A pointed arch struck with radii equal to the span.

Lancet :—A pointed arch struck with radii greater than the span.

Three-centred, elliptical :—Formed with three arcs, the middle or uppermost struck from a centre below the springing line.

Four-centred, depressed, Tudor :—A pointed arch of four arcs, the two outer and lower arcs struck from centres on the springing line and the two inner and upper arcs from centres below the springing line. Sometimes the two upper arcs are replaced by straight lines.

Ogee :—A pointed arch of four or more arcs, the two uppermost or middle arcs being reversed, *i.e.*, convex instead of concave to the base line.

Relieving :—An arch, generally of rough construction, placed in the wall above the true arch or head of an opening, to relieve it of the superincumbent weight.

Stilted :—An arch with its springing line raised above the level of the imposts.

Skew :—An arch not at right angles laterally with its jambs.

Archbishop's Vestments.—Buskins, sandals, amice, alb, girdle, stole, fanon, tunic, dalmatic, chasuble, pall ; gloves, ring, mitre ; an archbishop carries a crosier but, in later times, holds a cross-staff for distinction.

Architrave.—A moulded enrichment to the jambs and head of a doorway or window-opening ; the lowest member of an entablature (*q.v.*).

Argent.—In heraldry, white or silver, the latter being the word used in mediaeval English blazonry.

Arris.—An edge or angle.

Ashlar.—Masonry wrought to an even face and square edges.

Ashler-pieces.—In roof construction, the vertical posts standing on the inner wall-plate as a support to the rafters.

Azure.—In heraldry, blue.

Badge of Ulster.—A silver scocheon charged with a red hand upraised, borne in the arms of baronets of England, Ireland, and the United Kingdom.

Baldachino.—A canopy over an altar or shrine.

Ball-flower.—In architecture, a decoration peculiar to the first quarter of the 14th century, consisting of a globular flower of three petals enclosing a small ball.

Banco.—A pew in a synagogue reserved for the use of the wardens.

Bar.—*See* " Fesse."

Barbe.—Pleated-linen covering for chin and throat, worn by widows and women under vows.

Barge-board.—A board, often carved, fixed to the edge of a gabled roof, a short distance from the face of the wall.

Barrel-vaulting.—*See* " Vaulting."

Barry.—In heraldry, an even number of horizontal divisions in a shield, normally six, but sometimes four or eight. When a greater and indefinite number of divisions appear the word **Burely** is used.

Bascinet.—Steel head-pieces worn with camail, sometimes fitted with vizor.

Baston.—*See* " Bend."

Battled.—In heraldry, the edge of a chief, bend, bar, or the like, drawn in the fashion of the battlements of a wall.

Bead.—A small round moulding.

Bell-capital.—A form of capital of which the chief characteristic is a reversed bell between the neck moulding and upper moulding ; the bell is often enriched with carving.

Bend.—In heraldry, a band aslant and across the shield, commonly from the dexter chief. A narrow bend over other charges is called a **Baston.** The baston with the ends cut off, drawn in the other direction across the shield, is a mark of bastardy in post-mediaeval heraldry. A field or charge divided bend-wise into an equal number of parts, normally six, is said to be **bendy.**

Bendwise.—In the direction of a bend.

Bendy.—*See* " Bend."

Bezant.—In heraldry, a gold roundel or disc.

Billet.—In heraldry, a small oblong figure ; also in architectural ornament chiefly used in the 11th and 12th centuries.

Billety.—In heraldry, a field or charge powdered with billets.

Bishops' Vestments.—Same as an archbishop's (*q.v.*) but without pall, and a bishop carries a crosier, and not a cross.

Bolection-moulding.—A moulding raised above the general plane of the framework of the door or panelling in which it is set.

Border.—In heraldry, an edging round a coat-of-arms, whether simple or quartered.

Boss.—A projecting square or round ornament, covering the intersections of the ribs in a vault, panelled ceiling or roof, etc.

Bouget or **Water-bouget.**—A pair of leather bottles, borne as a heraldic charge.

Brace.—In roof construction, a subsidiary timber inserted to strengthen the framing of a truss. *Wind-brace*, a subsidiary timber inserted between the purlins and principals of a roof to resist the pressure of the wind.

Bressummer.—A beam forming the direct support of an upper wall or timber-framing.

Brick-work.—*Header* :—A brick laid so that the end only appears on the face of the wall.

Stretcher :—A brick laid so that one side only appears on the face of the wall.

English Bond :—A method of laying bricks so that alternate courses on the face of the wall are composed of headers or stretchers only.

Flemish Bond :—A method of laying bricks so that alternate headers and stretchers appear in each course on the face of the wall.

Broach-stop.—A half-pyramidal stop against a chamfer to bring out the edge of a stone or beam to a right angle.

Burely.—*See* "Barry."

Buskins.—Stockings reaching to the knee; worn by archbishops, bishops, and mitred abbots.

Butterfly Head-dress.—Large, of lawn and gauze on wire, late 15th-century.

Buttress.—A mass of masonry or brick-work projecting from or built against a wall to give additional strength.

Angle-buttresses :—Two meeting, or nearly meeting, at an angle of 90° at the corner of a building.

Diagonal-buttress :—One placed against the right angle formed by two walls, and more or less equi-angular with both.

Flying-buttress :—An arch or half-arch transmitting the thrust of a vault or roof from the upper part of a wall to an outer support or buttress.

Cable-moulding.—A moulding carved in the form of a cable.

Camail.—Hood of mail; first worn attached to hauberk, then separate from it with tippet of mail over shoulders, and, in the 14th century, attached to bascinet.

Cambered (applied to a beam).—Curved so that the middle is higher than the ends.

Canonical Quire Habit.—Surplice, amess, cope.

Canopy.—A projection or hood over a door, window, etc., and the covering over a tomb or niche; also the representation of the same on a brass.

Caryatid.—Pillar carved as a woman.

Casement.—1. A wide hollow moulding in window jambs, etc.
2. The hinged part of a window.
3. The sinking for a brass in a slab.

Cassock.—Long, close-sleeved gown; worn by all clerks.

Chamfer.—The small plane formed when the sharp edge or arris of stone or wood is cut away, usually at an angle of 45°; when the plane is concave it is termed a *hollow chamfer*, and when the plane is sunk below its arrises, or edges, a *sunk chamfer*.

Chantry-chapel.—A chapel built for the purposes of a chantry (a foundation for the celebration of masses for the souls of the founder and such others as he may direct).

Chasuble.—A nearly circular cape with central hole for head, worn by priests and bishops at mass. It is put on over all the other vestments.

Checky.—In heraldry, a field or charge divided into squares or checkers.

Cheveron.—In heraldry, a charge resembling a pair of rafters of a roof; sometimes used decoratively.

Chief.—In heraldry, the upper part of the shield. Cut off from the rest of the field by a horizontal line and having its own tincture, it becomes one of the charges of the shield, covering a space which occupies from a third to a half, or even more of it.

Cinquefoil.—1. *See* "Foil."
2. A heraldic flower of five petals.

Clearstorey.—An upper storey, pierced by windows, in the main walls of a church. The same term is applicable in the case of a domestic building.

Coif.—Small close hood, covering head only.

Collar-beam.—In a roof, a horizontal beam framed to and serving to tie a pair of rafters together some distance above the wall-plate level.

Console.—A bracket with a compound curved outline.

Cope.—A processional and quire vestment shaped like a cloak, and fastened across the chest by a band or brooch; worn by clerks of most grades.

Coped-slab.—A slab of which the upper face is ridged down the middle, sometimes hipped at each end.

Cops, Knee and Elbow.—Knee and elbow defences of leather or plate.

Corbel.—A projecting stone or piece of timber for the support of a superincumbent weight.

Cotises.—In heraldry, pairs of narrow bands, in the form of bends, pales, fesses, or cheverons, and borne accompanying one of those charges on each side of it.

Counter-coloured.—In heraldry, term applied in cases where the field and charges exchange tinctures on either side of a dividing line.

Courtyard Type of House.—*See* "Houses."

Cove.—A concave under-surface of the nature of a hollow moulding but on a larger scale.

Cover-paten.—A cover to a communion cup, sometimes used as a paten.

Crest, cresting.—1. A device worn upon the helm. 2. An ornamental finish along the top of a screen, etc.

Crockets.—Carvings projecting at regular intervals from the vertical or sloping sides of parts of a building, such as spires, canopies, hoods-moulds, etc.

Crosier, or Pastoral Staff.—A tall staff ending in an ornamental crook carried as a mark of authority by archbishops, bishops, and heads of monastic houses, including abbesses and prioresses.

Cross.—In its simplest form in heraldry, a pale combined with a fesse, as the St. George's Cross; there are many other varieties of which the following are the most common :—*Crosslet*,—with a smaller arm crossing each main arm; *Crosslet fitchy*,—having the lowest arm spiked or pointed; *Crosslet flowered* or *flory*,—having the arms headed with *fleurs-de-lis*; *Crosslet formy*,—arms widening from the centre, and square at the ends. The old forms of the crosslet have, as a rule, the arms ending as in trefoils with rounded petals; *Plain crosses*,—with four equal arms not extending to the edges of the shield; *Moline* (or *mill-rind*),—with the arms split or forked at the ends; *Paty*,—as a cross *formy*, but with the arms notched in two places at the ends, giving them a form which may approach that of a blunt head of a *fleur-de-lis*; *Potent* (or *Jerusalem*),—having a small transverse arm at the extreme end of each main arm; *Tau* (or *Anthony*),—in the form of a T.

Cross-staff.—Staff terminating in a cross; carried before archbishops, who are usually shown holding it on effigies, brasses, etc.

Crusily.—In heraldry, covered or powdered with crosslets.

Cuirass.—Breast and back plates of metal or leather.

Cushion-capital.—A cubic capital with its lower angles rounded off to a circular shaft.

Cusps (*cusping, cusped heads, sub-cusps*).—The projecting points forming the foils in Gothic windows, arches, panels, etc.; they were frequently ornamented at the ends, or *cusp-points*, with leaves, flowers, berries, etc.

Dalmatic.—The special vestment at mass of a deacon; a loose tunic of moderate length, slit up sides, with wide sleeves and fringed edges

Dance.—In heraldry, a fesse or bar drawn zigzagwise, or **dancetty.**

Deacon's Vestments (Mass).—Amice, alb, stole (worn over left shoulder), dalmatic, and fanon.

Dexter.—In heraldry, the right-hand side of a shield as held.

Diaper.—Decoration of surfaces with squares, diamonds, and other patterns.

Dimidiated.—In heraldry, applied to the halving of two shields and joining a half of each to make a new shield.

Dog-legged Staircase.—A staircase in which adjoining flights run in opposite directions but have a common newel.

Dog-tooth Ornament.—A typical 13th-century carved ornament consisting of a series of pyramidal flowers of four petals; used to cover hollow mouldings.

Dormer-window.—A vertical window on the slope of a roof, and having a roof of its own.

Double-ogee.—*See* "Ogee."

Dovetail.—A carpenter's joint for two boards, one with a series of projecting pieces resembling doves' tails fitting into the other with similar hollows; in heraldry, an edge formed like a dovetail joint.

Drawbar.—A wooden bar or bolt, inside a door, fitted into a socket in one jamb and a long channel in the other jamb, into which it slides back when not in use.

Dressings.—The stones used about an angle, window, or other feature when worked to a finished face, whether smooth, tooled in various ways, moulded, or sculptured.

E Type of House.—*See* "Houses."

Eaves.—The under part of a sloping roof overhanging a wall.

Echal.—In a synagogue, the fitting enclosing the ark or cupboard in which are kept the rolls of the Law.

Embrasures.—The openings, indents, or sinkings in an embattled parapet.

Engaged Shafts.—Shafts cut out of the solid or connected with the jamb, pier, respond, or other part against which they stand.

Engrailed.—In heraldry, edged with a series of concave curves.

Entablature.—In Classic or Renaissance architecture, the moulded horizontal super-structure of a wall, colonnade or opening consisting of an *architrave*, *frieze*, and *cornice*.

Ermine or Ermines.—The fur most frequently used in heraldry; white powdered with black tails. Other varieties are sometimes found, as sable ermined with silver, and in more modern heraldry, gold ermined with sable, and sable ermined with gold.

Fanon.—A strip of embroidery, probably at one time a handkerchief, held in the left hand, or worn hanging from the left wrist by bishops, priests and deacons. It is often called a maniple.

Fan-vaulting.—*See* "Vaulting."

Farmery.—*See* "Infirmary."

Fascia.—A plain or moulded board covering the plate of a projecting upper storey of timber, and masking the ends of the cantilever joists which support it.

Fesse.—In heraldry, a horizontal band athwart the shield. When more than one fesse is borne they are known as **Bars.**

Finial.—A formal bunch of foliage or similar ornament at the top of a pinnacle, gable, canopy, etc.

Fitchy.—*See* "Cross."

Flaunches.—In heraldry, the side portions of a shield, bounded by convex lines.

Foil (*trefoil*, *quatrefoil*, *cinquefoil*, *multifoil*, etc.).—A leaf-shaped curve formed by the cusping or feathering in an opening or panel.

Foliated (of a capital, corbel, etc.).—Carved with leaf ornament.

Four-centred Arch.—*See* "Arch."

Frater.—The refectory or dining-hall of a monastery.

Fret or Fretty.—In heraldry, a charge formed of a number of bastons drawn from each side of the shield, and interlaced like lattice-work. In modern heraldry, the charge of a fret takes the form of a narrow saltire interlacing a voided lozenge, while the word *Fretty* is kept for the older form.

Frieze.—The middle division in an *entablature*, between the *architrave* and the *cornice*; generally any band of ornament or colour immediately below a cornice.

Funeral-helm.—A trophy, in the form of a crested headpiece, carried at the funerals and placed over the tombs of important personages.

Fusil.—In heraldry, a word applied to the pieces into which a fesse is divided by engrailing or indenting.

Gable.—The wall at the end of a ridged roof, generally triangular, sometimes semi-circular, and often with an outline of various curves, then called *curvilinear*.

Gargoyle.—A carved projecting figure pierced to carry off the rain-water from the roof of a building.

Gesso.—A fine plaster composition, used for surface ornament of too delicate a nature to be cut or carved.

Gimel-bar or Gemel-bar.—In heraldry, a pair of narrow bars lying close to one another.

Gipon.—Close-fitting vest of cloth, worn over armour *c.* 1350 to *c.* 1410.

Gobony.—In heraldry, checkers or panes of a metal alternating with a colour, or either with a fur.

Gorget.—Plate defence for neck and throat.

Graffito, (-i).—A scratched inscription or drawing on a wall-surface, etc.

Griffon or Griffin.—A winged monster with the fore parts of an eagle, and the hinder parts of a lion.

Groining, Groined Vault.—*See* "Vaulting."

Guilloche-pattern.—In Classic or Renaissance architecture, a geometrical ornament consisting of two or more intertwining wavy bands.

Gules.—In heraldry, red.

Gyronny or Gironny.—In heraldry, the field of a shield divided into six, eight or more gussets meeting at a point in the middle.

Habick.—An instrument used in dressing cloth.

Half-H Type of House.—*See* "Houses."

Hall and Cellar Type of House.—*See* "Houses."

Hammer-beams.—Horizontal brackets of a roof projecting at the wall-plate level, and resembling the two ends of a tie-beam with its middle part cut away; they are supported by braces (or struts), and help to diminish lateral pressure by reducing the span. Sometimes there is a second and even a third upper series of these brackets.

Hauberk.—Shirt of chain or other mail.

Helm.—Complete barrel or dome-shaped head-defence of plate.

Helmet.—A light headpiece; various forms are: Armet, Burgonet, close Helmet, all similar in principle.

Hipped roof.—A roof with sloped instead of vertical ends. *Half-hipped*, a roof whose ends are partly vertical and partly sloped.

Hood-mould (*label*, *drip-stone*).—A projecting moulding on the face of a wall above an arch, doorway, or window; in some cases it follows the form of the arch, and in others is square in outline.

Houses.—These are classified as far as possible under the following definitions:—

1. *Hall and Cellar Type.*—Hall on first floor; rooms beneath generally vaulted; examples as early as the 12th century.
2. *H Type.*—Hall between projecting wings, one containing living rooms, the other the offices. The usual form of a mediaeval house, employed, with variations, down to the 17th century.

Houses—*contd.*

3. *L Type.*—Hall and one wing, generally for small houses.
4. *E Type.*—Hall with two wings and a middle porch; generally of the 16th and 17th centuries.
5. *Half-H Type.*—A variation of the E type without the middle porch.
6. *Courtyard Type.*—Houses built round a court; sometimes only three ranges of buildings with, or without an enclosing wall and gateway on the fourth side.
7. *Central-chimney Type.*—(Rectangular plan), small houses only.

Impaled.—*See* "Parted."

Indent.—The sinking or casement in a slab for a monumental brass.

Indented.—In heraldry, notched like the teeth of a saw.

Invected.—In modern heraldry, edged with a series of convex curves.

Jambs.—1. The sides of an archway, doorway, window, or other opening.

2. In heraldry, legs of lions, etc.
3. In armour, plate-defences for lower leg.

Keystone.—The middle stone in an arch.

King-post.—The middle vertical post in a roof-truss.

Knapped flints.—In building, flints broken across and set to form a fair face to the wall.

Kneeler.—Stone at the foot of a gable.

L Type of House.—*See* "Houses."

Label.—*See* "Hood-mould." In heraldry, a narrow horizontal band (lying across the chief of a shield), from which small strips, generally three or five, called *pieces*, depend at right angles.

Lancet.—A long narrow window with a pointed head, typical of the 13th century.

Latten.—A term applied to the alloy of copper, zinc, etc., used in the manufacture of memorial brasses, etc.

Leopard.—In heraldry, a lion showing its full face: always passant (unless otherwise emblazoned), as in the three leopards of England.

Lierne-vault.—*See* "Vaulting."

Limbeck.—An apparatus formerly used in distilling.

Linen-fold panelling.—Panelling ornamented with a conventional representation of folded linen.

Lintel.—The horizontal beam or stone bridging an opening.

Lion.—In heraldry, face in profile and (unless otherwise emblazoned) always rampant.

Liripipe.—Long tail of cloth attached to hooded tippet of the 14th century; the whole finally developed into a form of turban called *Liripipe head-dress*.

Locker (*Aumbry*).—A small cupboard formed in a wall.

Loop.—A small narrow light in a turret, etc.; often unglazed.

Louvre or **luffer.**—A lantern-like structure surmounting the roof of a hall or other building, with openings for ventilation or the escape of smoke, usually crossed by slanting boards (called 'louvre-boards'), to exclude rain.

Lozenge.—In heraldry, a charge like the diamond in a pack of cards.

Luce.—In heraldry, a fish (pike).

Manche, Maunche.—A lady's sleeve with a long pendent lappet; a heraldic charge.

Maniple.—*See* "Fanon."

Mantle or Mantling.—In heraldry, a cloth hung over the hinder part of a helm; the edges were fantastically dagged and slit.

Martlet.—A martin, shown sometimes in heraldry without feet.

Mask-stop.—A stop at the end of a hood-mould, bearing a distant resemblance to a human face; generally of the 12th and 13th centuries.

Mass Vestments.—These included the amice, alb, and girdle (which were worn by all clerks) to which a subdeacon added the tunicle and fanon, a deacon the dalmatic, fanon and stole (over one shoulder only) and the priest the fanon, stole (over both shoulders) and chasuble. Bishops and certain privileged abbots wore the tunicle and dalmatic under the chasuble, with the mitre, gloves, and ring, and buskins and sandals. Archbishops used the pall in addition to all the foregoing. Bishops, abbots, and archbishops alike carried crosiers, and in the same way, but an archbishop had likewise a cross carried before him for dignity, and he is generally represented holding one for distinction. The mass vestments were sometimes worn over the quire habit, and the hood of the grey amess can often be seen on effigies hanging beyond the amice apparel at the back of the neck.

Merlon.—The solid part of an embattled parapet between the embrasures.

Mill-rind (*Fer-de-moline*).—The iron affixed to the centre of a millstone; a common heraldic charge. In early heraldry the name given to the mill-rind cross, or cross moline.

Misericord.—1. A bracket on the underside of the hinged seat of a quire-stall, to be used (when turned up) as a support for the occupant, while standing during a long service.

2. In monastic planning, a small hall, generally attached to the Infirmary, in which better food than the ordinary, was supplied for special reasons.

Mitred Abbots' Vestments.—Same as a bishop's.

Modillions.—Brackets under the cornice in Classic architecture.

Molet.—In heraldry, a star of five or six points, drawn with straight lines. When the lines are wavy it is called a *Star*. A molet with a round hole in the middle is called a *Rowel*.

Morse.—Large clasp or brooch fastening cope across the breast.

Mullion.—A vertical post, standard, or upright dividing an opening into lights.

Muntin.—The intermediate uprights in the framing of a door, screen, or panel, butting into or stopped by the rails.

Nebuly.—Heraldic term for a line or edge, following the fashion of the mediaeval artist's conventional cloud.

Neck-moulding.—The narrow moulding round the bottom of a capital.

Newel.—The central post in a circular or winding staircase; also the principal posts at the angles of a dog-legged or well-staircase.

Ogee.—A compound curve of two parts, one convex, the other concave; a *double-ogee* moulding is formed by two ogees meeting at their convex ends.

Or.—In heraldry, gold; a word which, like *argent*, was established in English blazon in the second half of the 16th century.

Orders of Architecture.—In Classic or Renaissance architecture, the five types of columnar architecture, known as Tuscan, Doric, Ionic, Corinthian and Composite.

Orders of Arches.—Receding or concentric rings of voussoirs.

Oriel Window.—A projecting bay-window carried upon corbels or brackets.

Orle.—In heraldry, a term used to describe a voided scocheon, or a number of small charges, as martlets or the like forming a border.

Orphreys.—Strips of embroidery on vestments.

"Out of the Solid."—Mouldings worked on the styles, rails, etc., of framing, instead of being fixed on to them.

Oversailing Courses.—A number of brick or stone courses, each course projecting beyond the one below it.

Ovolo moulding.—A Classic moulding forming a quarter round in section.

Pale.—In heraldry, a vertical band down the middle of a shield.

Palimpsest.—1. Of a brass; reused by engraving the back of an older engraved plate.
2. Of a wall-painting; superimposed on an earlier painting.

Palindrome.—An inscription which reads the same, from left to right as from right to left.

Pall.—1. In ecclesiastical vestments, a narrow strip of lambswool, having an open loop in the middle, and weighted ends; it is ornamented with a number of crosses and forms the distinctive mark of an archbishop; it is worn round the neck, above the other vestments.
2. A cloth covering a hearse.

Paly.—In heraldry, a shield divided by lines palewise, normally into six divisions, unless otherwise emblazoned.

Parted or Party.—In heraldry, a term used when a shield is divided down the middle. When two coats of arms are marshalled, each in one of these divisions, the one is said to be party or parted with the other, or in the words of the later heraldry, to be impaling it. The word *party* or *parted* is also used for other specified divisions, as *party bendwise*.

Passant (of beasts, etc.).—In heraldry, walking and looking forward—head in profile.

Pastoral Staff.—*See* "Crosier."

Paten.—A plate for holding the Bread at the celebration of the Holy Communion.

Paty (*cross*).—*See* "Cross."

Pediment.—A low-pitched gable used in Classical and Renaissance architecture above a portico, at the end of a building, and above doors, windows, niches, etc.; sometimes the middle part is omitted, forming a '*broken*' pediment.

Pendentive.—The triangular curved supports at the base of a dome when this form of roof is used to cover a rectangular area.

Pheon.—In heraldry, a broad arrow-head.

Pilaster.—A shallow pier attached to the wall.

Pile.—In heraldry, a triangular or wedge-shaped charge, issuing from the chief of the shield unless otherwise blazoned.

Piscina.—A basin for washing the sacred vessels and provided with a drain, generally set in or against the wall to the S. of the altar, but sometimes sunk in the pavement.

Plinth.—The projecting base of a wall or column, generally chamfered or moulded at the top.

Podium.—In Classical architecture—a basis, usually solid, supporting a temple or other superstructure.

Popey-head.—The ornament at the heads of bench-standards or desks in churches; generally carved with foliage and flowers, somewhat resembling a *fleur-de-lis*.

Porphyry.—A red or green volcanic rock, much used in Italian decorative work in Classic and later times.

Portcullis.—The running gate, rising and falling in vertical grooves in the jambs of a doorway.

Powdered.—In heraldry, a shield or charge with small charges scattered indiscriminately thereon is said to be powdered with them.

Presbytery.—The part of a church in which is placed the high altar, E. of the quire.

Priests' Vestments (*Mass*).—Amice, alb, girdle, stole crossed in front, fanon, chasuble.

Principals.—The chief trusses of a roof, or the main rafters, posts, or braces, in the wooden framework of a building.

Processional Vestments.—Same as canonical (*q.v.*).

Pulpitum.—The solid screen, with a gallery above, at the west end of the quire of a monastic or collegiate church.

Pulvinated Frieze.—In Classical and Renaissance architecture, a frieze having a convex or bulging section.

Purlin.—A horizontal timber resting on the principal rafters of a roof-truss, and forming an intermediate support for the common rafters.

Purple or Purpure.—One of the colours in heraldry.

Pyx.—Any small box, but usually a vessel to contain the reserved Sacrament.

Quarry.—In glazing, small panes of glass, generally diamond-shaped or square, set diagonally.

Quarter.—In heraldry, the dexter corner of the shield; a charge made by enclosing that corner with a right-angled line taking in a quarter or somewhat less of the shield and giving it a tincture of its own.

Quartered or Quarterly.—A term which, in its original sense, belongs to a shield or charge divided crosswise into four quarters. After the practice of marshalling several coats in the quarters of a shield had been established, the quarters themselves might be quartered for the admission of more coats, or the four original divisions increased to six or more, each being still termed a quarter.

Quatrefoil.—In heraldry, a four-petalled flower. *See* also "Foil."

Queen-posts.—A pair of vertical posts in a roof-truss equi-distant from the middle line.

Quillon.—Bar forming cross-guard of sword.

Quire-habit.—In secular churches; for boys, a surplice only over the cassock; for clerks or vicars, the surplice and a black cope-like mantle, partly closed in front and put over the head, which was exchanged for a silk cope on festivals; canons put on over the surplice a grey amess. In monastic churches, all classes, whether canons regular, monks, friars, nuns, or novices, wore the ordinary habit with a cope on festivals.

Quoin.—The dressed stones at the angle of a building.

Ragged, Raguly.—In heraldry, applied to a charge whose edges are ragged like a tree-trunk with the limbs lopped away.

Rampant (of beasts, etc.).—In heraldry, standing erect on one foot, as if attacking or defending.

Razed.—Of a head, etc., in heraldry, having a ragged edge as though torn off.

Rear-arch.—The arch on the inside of a wall spanning a doorway or window-opening.

Rear-vault.—The space between a rear-arch and the outer stonework of a window.

Rebate (*rabbet, rabbit*).—A continuous rectangular notch cut on an edge.

Reliquary.—A small box or other receptacle for relics.

Reredos.—A hanging, wall, or screen of stone or wood at the back of an altar or dais.

Respond.—The half-pillar or pier at the end of an arcade or abutting a single arch.

Roll-moulding or **Bowtell.**—A continuous convex moulding cut upon the edges of stone and woodwork, etc.

Rood (*Rood-beam, Rood-screen, Rood-loft*).—A cross or crucifix. The *Great Rood* was set up at the E. end of the nave with accompanying figures of St. Mary and St. John; it was generally carved in wood, and fixed on the loft or head of the rood-screen, or on a special beam (the *Rood-beam*), reaching from wall to wall. Sometimes the rood was merely painted on the wall above the chancel-arch or on a closed wood partition or tympanum in the upper half of the arch. The *Rood-screen* is the open screen spanning the E. end of the nave, shutting off the chancel; in the 15th century a narrow gallery was often constructed above the cornice to carry the rood and other images and candles, and it was also used as a music gallery. The loft was approached by a staircase (and occasionally by more than one), either of wood or in a turret built in the wall, wherever most convenient, and, when the loft was carried right across the building, the inter-

Rood—*contd.*
vening walls of the nave were often pierced with narrow archways. Many of the roods were destroyed at the Reformation, and their final removal, with the loft, was ordered in 1561.

Roundel.—In heraldry, a round plate or disc of any tincture other than gold.

Rubble.—Walling of rough unsquared stones or flints.

Rustic work.—Primarily, masonry in which only the margins of the stones are worked, also used for any masonry where the joints are emphasised by mouldings, grooves, etc.; rusticated columns are those in which the shafts are interrupted by two or more square blocks of stone or broad projecting bands.

Sable.—In heraldry, black.

Sacristy.—A room generally in immediate connection with a church, in which the holy vessels and other valuables are kept.

Saltire.—In heraldry, an X-shaped cross; also called St. Andrew's cross.

Scallop.—A shellfish, a common charge in heraldry.

Scalloped capital.—A development of the cushion-capital in which the single cushion is elaborated into a series of truncated cones.

Scapple, to.—To dress roughly; of masonry or timber.

Scribe.—A term applied to timber cut or fitted to an irregular surface or moulding.

Scroll-moulding.—A rounded moulding of two parts, the upper projecting beyond the lower, thus resembling a scroll of parchment.

Scutcheon or Scocheon.—1. A shield, a charge in heraldry, *Voided Scutcheon*, a scutcheon whose border alone is seen; termed in modern heraldry an *Orle*.
2. A metal plate pierced for the spindle of a handle or for a keyhole.

Sedilia (sing. *sedile*, a seat), sometimes called presbyteries. —The seats on the S. side of the chancel, quire, or chapel near the altar, used by the ministers during the Mass.

Sexpartite vault.—*See* "Vaulting."

Shaft.—A small column.

Shafted jambs.—A jamb containing one or more shafts either engaged or detached.

Sinister.—In heraldry, the left-hand side of a shield as held.

Slip-tiles.—Tiles moulded with a design in intaglio which was then filled in, before burning, with a clay of a different colour.

Soffit.—The under side of a staircase, lintel, cornice, arch, canopy, etc.

Soffit-cusps.—Cusps springing from the flat soffit of an arched head, and not from its chamfered sides or edges.

Spandrel.—The triangular-shaped space above the haunch of an arch; the two outer edges generally form a rectangle, as in an arched and square-headed doorway; the name is also applied to a space within a curved brace below a tie-beam, etc., and to any similar spaces.

Spire, Broach-spire, Needle-spire.—The tall pointed termination forming the roof of a tower or turret. A **Broach-spire** rises from the sides of the tower without a parapet, the angles of a square tower being sur mounted, in this case, by half-pyramids against the alternate faces of the spire, when the spire is octagonal. A **Needle-spire** is small and narrow, and rises from the middle of the tower-roof well within the parapet.

Splay.—A sloping face making an angle more than a right-angle with the main surface, as in internal window jambs, etc.

Springing-line.—The level at which an arch springs from its supports.

Sprocket-pieces.—Short lengths of timber covering the end of roof-rafters to flatten the angle of pitch of the roof at the eaves.

Spurs.—*Prick:* in form of plain goad; early form.
Rowel: with spiked wheel; later form.

Squinch.—An arch thrown across the angle between two walls to support a superstructure, such as the base of a stone spire.

Squint.—A piercing through a wall to allow a view of an altar from places whence it could otherwise not be seen.

Stages of Tower.—The divisions marked by horizontal string-courses externally.

Stanchion, stancheon.—The upright iron bars in a screen, window, etc.

Steel Gad.—In Heraldry, a rectangular plate of steel.

Stole.—A long narrow strip of embroidery with fringed ends worn above the alb by a deacon over the left shoulder, and by priests and bishops over both shoulders.

Stops.—Projecting stones at the ends of labels, string-courses, etc., against which the mouldings finish; they are often carved in various forms, such as shields, bunches of foliage, human or grotesque heads, etc.; a finish at the end of any moulding or chamfer bringing the corner out to a square edge, or sometimes, in the case of a moulding, to a chamfered edge. A splayed stop has a plain sloping face, but in many other cases the face is moulded.

Stoup.—A vessel, placed near an entrance-doorway, to contain holy water; those remaining are usually in the form of a deeply-dished stone set in a niche, or on a pillar. Also called *Holy-water Stones*, or *Holy-water Stocks*.

String.—In carpentry, the raking board or beam enclosing the ends of the treads and risers of a staircase.

String-course.—A projecting horizontal band in a wall; usually moulded.

Strut.—A timber forming a sloping support to a beam, etc.

Style.—The vertical members of a frame into which are tenoned the ends of the rails or horizontal pieces.

Sub-deacons' Vestments (*Mass*).—Amice, alb, tunicle, fanon.

Surcoat.—Coat, usually sleeveless, worn over armour.

Tabard.— Short loose surcoat, open at sides, with short tab-like sleeves, sometimes worn with armour, and emblazoned with arms; distinctive garment of heralds.

Table, Alabaster.—A panel or series of panels of alabaster carved with religious subjects and placed at the back of an altar to form a reredos. The manufacture was a distinctively English industry of the 14th, 15th and early 16th centuries, centred at Nottingham.

Tebah.—In a synagogue, the dais or rostrum for the Rabbis.

Terminal figure.—The upper part of a carved human figure growing out of a column, post, or pilaster, diminishing to the base.

Tie-beam.—The horizontal transverse beam in a roof, tying together the feet of the rafters to counteract the thrust.

Timber-framed building.—A building of which the walls are built of open timbers and covered with plaster or boarding, or with interstices filled in with brick-work.

Touch.—A soft black marble quarried near Tournai and commonly used in monumental art.

Tracery.—The ornamental work in the head of a window, screen, panel, etc., formed by the curving and interlacing of bars of stone or wood, and grouped together, generally over two or more lights or bays.

Transom.—A horizontal bar of stone or wood across the upper half of a window-opening, doorway, or panel.

Trefoil.—In heraldry, a three-lobed leaf with a pendent stalk.

Tressure.—In heraldry, a narrow flowered or counter-flowered orle, often voided or doubled, as in the arms of the Kings of Scots.

Triforium.—The middle division in the internal elevation of a Gothic church, between the main arcade or ground storey and the clearstorey.

Trimmer.—A timber, framing an opening in a floor or roof.

Truss.—A number of timbers framed together to bridge a space or form a bracket, to be self-supporting, and to carry other timbers. The *trusses* of a roof are generally named after a peculiar feature in their construction, such as *King-post, Queen-post, Hammer-beam,* etc. (*q.v.*).

Tunicle.—Similar to dalmatic (*q.v.*).

Tympanum.—An enclosed space within an arch, doorway, etc., or in the triangle of a pediment.

Vair.—In heraldry, a fur imitating grey squirrels' skins, usually shown as an alternating series, often in rows, of blue and white bell-shaped patches. If of other tinctures it is called *vairy*.

Vaulting.—An arched ceiling or roof of stone or brick, sometimes imitated in wood and plaster. *Barrel-vaulting* (sometimes called *waggon-head-vaulting*) is a continuous vault unbroken in its length by cross-vaults. A *groined vault* (or cross-vaulting) results from the intersection of simple vaulting surfaces. A *ribbed vault* is a framework of arched ribs carrying the cells which cover in the spaces between them. One bay of vaulting, divided into four quarters or compartments, is termed *quadripartite ;* but often the bay is divided longitudinally into two subsidiary bays, each equalling a bay of the wall-supports ; the vaulting bay is thus divided into six compartments, and is termed *sexpartite*. A more complicated form is *lierne-vaulting ;* this contains secondary ribs, which do not spring from the wall-supports, but cross from main rib to main rib. In *fan-vaulting* numerous ribs rise from the springing in equal curves, diverging equally in all directions, giving fan-like effects when seen from below.

Veil.—A sweat-cloth attached to the head of the crosier.

Vert.—In heraldry, green.

Vestments (ecclesiastical).—*See* alb, amess, amice, apparels, archbishops' vestments, bishops' vestments, buskins, canonical quire-habit, cassock, chasuble, cope, crosier, cross-staff, dalmatic, deacons' vestments, fanon, mitred abbots' vestments, morse, orphreys, priests' vestments, processional vestments, quire-habit, sub-deacons' vestments, stole, tunicle.

Vizor.—Hinged face-guard of bascinet, salade, close helmet, etc.

Voided.—In heraldry, with the middle part cut away, leaving a margin.

Volute.—A spiral form of ornament.

Voussoirs.—The stones forming an arch.

Waggon-head-vault.—*See* " Vaulting."

Wall-plate.—A timber laid lengthwise on the wall to receive the ends of the rafters and other joists.

Water-bouget.—*See* " Bouget."

Wave-mould.—A compound mould formed by a convex curve between two concave curves.

Weather-boarding.—Horizontal boards nailed to the uprights of timber-framed buildings and made to overlap ; the boards are wedge-shaped in section, the upper edge being the thinner.

Weathering (to sills, tops of buttresses, etc.).—A sloping surface for casting off water, etc.

Weepers.—Small upright figures, generally of relatives of the deceased, placed in niches or panels round the sides of mediaeval tombs ; occasionally also represented on brasses.

Well-staircase.—A staircase of several flights and generally square, surrounding a space or " well."

Wimple.—Scarf covering chin and throat.

Wyver or Wyvern.—A dragon-like monster with a beaked head, two legs with claws, and a tail sometimes coiled in a knot. The earlier examples show wings.

INDEX.

NOTE.—Reference to the exact half of the page is given by means of the letters "a" and "b," which signify respectively the first and second columns.

Aaron, figure of (stone): from All Hallows the Great now in St. Michael Paternoster Royal, Vintry (1), p. 189a; paintings of: on Reredoses in St. Mildred, Bread Street (1), p. 27a; St. Magnus the Martyr, Bridge Ward Within (1), p. 30a; from St. Christopher le Stocks now in St. Margaret Lothbury, Coleman Street (1), p. 73b; St. Stephen, Coleman Street (2), p. 75b; St. Michael, Cornhill (1), p. 85b; St. Giles, Cripplegate Without, p. 99b; St. Edmund Lombard Street, Langbourn (2), p. 170a; All Hallows Barking, Tower (1), p. 180a.

Abbot, Catherine, daughter of Robert Abbott, *see* **Lightfoot.**

Abdy, Anthony, [1640] and Abigail, his wife, monument to: in St. Andrew Undershaft, Aldgate (1), p. 7b.

Abergavenny or **Bergavenny, Lord,** *see* **Neville.**

Acton, arms of, *see under* **Heraldry.**

Adam and Eve, representation of: on Flemish 17th-century alms-dish in St. Andrew Holborn, Farringdon Without (1), p. 122b.

Adam, Anne, silver-gilt dish given in memory of: to St. Lawrence Jewry, Cheap (1), p. 62b.

Adam's Brewery, Halstead, Essex, Fittings from All Hallows the Great now in Chapel of: Dowgate (1), p. 100b.

Adelmare, Julius Caesar, 1636, Judge of the Court of Admiralty, altar-tomb to: in St. Helen's Bishopsgate (2), p. 23a (*Plate* 127).

Admiralty, anchor, emblem of the: in St. Benet's Church, Castle Baynard (3), p. 56a.

Agar, Thomas, 1673, tablet to: in Temple Church, Farringdon Without (7), p. 142a.

Agmondisham, John, shield-of-arms of: in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Agnes, St., *see* **St. Anne and St. Agnes** *under* **Churches.**

Agnus Dei, representations of: carved on Pulpit in St. Helen's, Bishopsgate (2), p. 24b; embroidered on funeral pall in Merchant Taylors' Hall, Broad Street (4), p. 37a; carved on tympanum of entrance doorway to Lamb Building, Farringdon Without (10), p. 151a; on rainwater head of Plowden Buildings, Farringdon Without (10), p. 155b; on keystone of archway to Middle Temple Gatehouse, Farringdon Without (10), p. 156b; on Communion Table in All Hallows Lombard Street, Langbourn (1), p. 167a.

Agrippa, St. Paul before, representation of: on portico of St. Paul's Cathedral, Castle Baynard (1), p. 45b.

Aisry, Lucas, name inscribed on bracket: Coopers' Hall, Bassishaw (3), p. 14a.

Alabaster effigies:
14th-century: Bishopsgate (2), p. 24a (*Plate* 17).
15th-century: Bishopsgate (2), p. 23b (*Plates* 70–72).
16th-century: Farringdon Without (5), p. 133a (*Plate* 21).
Undated: Bishopsgate (2), p. 24b.

Alban, St.:
Churches dedicated to: *see under* **Churches.**
Figure possibly of: on beadle's staff-head in St. Alban, Cripplegate Within (1), p. 90b.
Church of: Westcliff, Font from St. Mary le Bow now in, p. 80b.

Albion Buildings, Nos. 15, 16 and 17: Farringdon Without (51), p. 165b.

Aldermanbury, No. 69: Cripplegate Within (8), p. 95b.
„ No. 70: Cripplegate Within (9), p. 95b.

Aldersaye, Thomas, 1570, shield-of-arms of: in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Aldersgate Ward (Within and Without), pp. 1–4.
„ parishes in: p. 1.

Aldgate Ward, pp. 4–13.
„ parishes in: p. 4.

Alfrey, Joan, 1525, altar-tomb to: St. Helen's, Bishopsgate (2), p. 23a.

Allen, Thomas, 1698, floor-slab to: St. Sepulchre, Farringdon Without (6), p. 136b.

Alleyne, Densie, 1712–3, floor-slab to: St. Dunstan, Tower (3), p. 185a.

All Hallows, buildings dedicated to: *see under* **Churches.**
„ Gospel Oak, fittings from All Hallows the Great now in: Dowgate (1), p. 100b.

All Souls, buildings dedicated to: *see under* **Churches and Chapels.**

Alms-dishes, *see under* **Plate, Church.**

Alphege, St.: buildings dedicated to: *see under* **Churches.**

Altar-frontal, 17th-century: Cripplegate Within (1), p. 90a.

Altar-tombs, *see under* **Monuments.**

Altars:
See also SECTIONAL PREFACE, p. xxviii.
MEDIAEVAL:
Bishopsgate (2), p. 22b; Broad Street (2), p. 33b.

Ambrooke, . . ., late 17th-century floor-slab to: in St. Vedast, Farringdon Within (4), p. 113a.

Amen Corner, Nos. 3 and 4: Farringdon Within (14), p. 119a.

„ **Court: Nos. 1, 2 and 3 Canons' Houses,** Farringdon Within (13), p. 118b.

„ „ brick piers to Gates; Farringdon Within (13), p. 119a.

„ **House, No. 12 Warwick Square:** Farringdon Within (15), p. 119a.

Ameredith, Edward, 1574, shield-of-arms of: in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Amphitrite, carved figure possibly of: Brewers' Hall, Cripplegate Within (6), p. 95a.

Amsterdam, Candelabra and candlesticks from: in Synagogue of Spanish and Portuguese Jews, Aldgate (3), p. 11b.

Amy, Henry, 1687, and Richard his son, floor-slab to: in St. Magnus the Martyr, Bridge Within (1), p. 29b.

Anchor, emblem of the Admiralty, representation of: in St. Benet's Church, Castle Baynard (3), p. 56a.

Andrew, St.:
Churches dedicated to, *see under* **Churches.**
Cross of: St. Andrew Undershaft (glass), Aldgate (1), p. 7a; on cup and cover-paten in St. Andrew Holborn, Farringdon Without (1), p. 122b.
Figure representing: St. Andrew Undershaft (glass), Aldgate (1), p. 7a; on pulpit candlesticks in St. Andrew Undershaft (brass), Aldgate (1), p. 8b; on head of beadle's staff in St. Andrew Undershaft (silver), Aldgate, (1) p. 8a; on St. Andrew's Court-house fireplace, Farringdon Without (15), p. 160a.
Painting representing: in St. Andrew Holborn, Farringdon Without, (1) p. 122b.

Andrews, Thomas, shield-of-arms of: in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Anne of Denmark, bust of Gideon de Laune, apothecary to: in Apothecaries' Hall, Farringdon Within (7), p. 115a.

„ **Queen,** early 18th-century painting possibly representing apotheosis of: Queenhithe (4), p. 175b; arms, *see* ROYAL ARMS *under* **Heraldry;** CYPHER OF: on sword-rest in St. Magnus the Martyr, Bridge Ward Within (1), p. 30b (*Plate* 44); on Reredos of St, Mary Abchurch, Candlewick (2), p. 43b; on sword-rest in St. Swithin, Walbrook (2), p. 198b; MEDALLION probably REPRESENTING HEAD OF: Parish Clerks' Hall (glass), Cripplegate Within (7), p. 95b; INSCRIPTION recording rebuilding of Gatehouse of St. Bartholomew's Hospital during the reign of: Farringdon Without (16), p. 160b.

„ **St.,** churches dedicated to: *see under* **Churches;** name of: inscribed on bell in St. Bartholomew the Great, Farringdon Without (2), p. 127b.

Annunciation, The, representation of: carved on stone boss in St. Bartholomew the Great, Farringdon Without (2), p. 128b.

Antholin, St., churches dedicated to: *see under* **Churches.**

Anthony, Francis 1623, physician, and John his son, 1655, also physician, tablet to: St. Bartholomew the Great, Farringdon Without (2), p. 128a.

Antiquaries, Society of, plan of undercroft preserved in Library of: Cordwainer (6), p. 84a.

Antrobus, shield-of-arms of: St. Andrew Undershaft (glass), Aldgate (1), p. 7a.

Apostles, The, figures of: St. Paul's Cathedral, Castle Baynard (1), p. 45a; St. Edmund Lombard Street, Langbourn (2), p. 169b.

Apothecaries' Company, *see under* **City Companies.**

Appleton, Francis, *see* **Goldsmith.**

Apsley, William, flagon of 1640 given by: to St. Faith under St. Paul's, later in St. Augustine's and now in Victoria and Albert Museum, Farringdon Within (2), p. 108b.

Archer, Sir John, shield-of-arms of: in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.

Architecture:
ALLEGORICAL FIGURE REPRESENTING: The Monument, Bridge Street Within (2), p. 31a.
ECCLESIASTICAL: *see also* SECTIONAL PREFACE, p. xxiv, *and* **Churches.**
DATING FROM THE 11TH CENTURY: St. Mary le Bow, Cordwainer (1), p. 76b (*Plan*, p. 77).
DATING FROM THE 12TH CENTURY: St. Bartholomew the Great, Farringdon Without (2), p. 123a (*Plan*, p. 124); Temple Church, Farringdon Without (7), p. 137a (*Plan*, p. 138); Tower (4), p. 185a.
DATING FROM THE 13TH CENTURY: St. Helen, Bishopsgate (2), p. 19 (*Plan*, p. 20); All Hallows Barking, Tower (1), p. 176a (*Plan*, p. 176); St. Olave Hart Street, Tower (2), p. 180b (*Plan*, p. 181).

Architecture: *contd.*
ECCLESIASTICAL: *contd.*
DATING FROM THE 14TH CENTURY: Tower of St. Alphege, Cripplegate Within (3), p. 92b; Tower of St. Anne and St. Agnes, Aldersgate (1), p. 1a (*Plan*, p. 2); Dutch Church or Jesus Temple formerly Austin Friars, Broad Street (2), p. 32b (*Plan*, p. 32); St. Paul's Cloister, etc., Castle Baynard (1), p. 52b (*Plan*, p. 44).
DATING FROM THE 15TH CENTURY: St. Andrew Undershaft, Aldgate (1), p. 4b (*Plan*, p. 5); St. Katharine Cree, Aldgate (2), p. 8b (*Plan*, p. 8); St. Ethelburga, Bishopsgate (1), p. 18b (*Plan*, p. 19); St. Mary Aldermary, Cordwainer (2), p. 81a (*Plan*, p. 82); St. Mary Aldermanbury, Cripplegate Within (2), p. 90b (*Plan*, p. 91); St. Sepulchre, Farringdon Without (6), p. 134a (*Plan*, p. 135); St Andrew Holborn, Farringdon Without (1), p. 120b (*Plan*, p. 120); St. Bartholomew the Less, Farringdon Without (3), p. 129a; All Hallows Staining, Langbourn (4), p. 170b.
DATING FROM THE 16TH CENTURY: St. Giles, Cripplegate Without, p. 96b (*Plan*, p. 97).
DATING FROM THE 17TH CENTURY: St. Anne and St. Agnes, Aldersgate (1), p. 1a (*Plan*, p. 2); St. Margaret Pattens, Billingsgate (1), p. 14b (*Plan*, p. 15); St. Mary at Hill, Billingsgate (2), p. 16b (*Plan*, p. 17); St. Mildred, Bread Street (1), p. 25b (*Plan*, p. 25); St. Magnus the Martyr, Bridge Within (1), p. 27a (*Plan*, p. 28); St. Clement Eastcheap, Candlewick (1), p. 38a (*Plan*, p. 39); St. Mary Abchurch, Candlewick (2), p. 40b (*Plan*, p. 41); St. Paul's Cathedral, Castle Baynard (1), p. 44b (*Plans*, pp. 44, 49); St. Andrew by the Wardrobe, Castle Baynard (2), p. 53a (*Plan*, p. 54); St. Benet Paul's Wharf, Castle Baynard (3), p. 54b (*Plan*, p. 55); St. Lawrence Jewry, Cheap (1), p. 59b (*Plan*, p. 60); St. Margaret Lothbury, Coleman Street (1), p. 71b (*Plan*, p. 72); St. Stephen, Coleman Street (2), p. 74b (*Plan*, p. 74); St. Olave Old Jewry, Coleman Street (3), p. 75b; St. Michael, Cornhill (1), p. 84a (*Plan*, p. 84); St. Peter, Cornhill (2), p. 85b (*Plan*, p. 86); St. Alban, Cripplegate Within (1), p. 89a (*Plan*, p. 89); Christ Church Newgate Street, Farringdon Within (1), p. 104a (*Plan*, p. 105); St. Augustine Old Change, Farringdon Within (2), p. 107b (*Plan*, p. 107); St. Martin Ludgate, Farringdon Within (3), p. 109a (*Plan*, p. 109); St. Vedast, Farringdon Within (4), p. 111b (*Plan*, p. 112); St. Bride, Farringdon Without (4), p. 129b (*Plan*, p. 130); All Hallows Lombard Street, Langbourn (1), p. 166a (*Plan*. p. 166); St. Edmund King and Martyr, Langbourn (2), p. 168a (*Plan*, p. 169); St. Nicholas Cole Abbey, Queenhithe (1), p. 173a (*Plan*, p. 173); St. Michael Paternoster Royal, Vintry (1), p. 186b (*Plan*, p. 187); St. James Garlickhithe, Vintry (2), p. 189b (*Plan*, p. 190); St. Stephen, Walbrook (1), p. 193b (*Plan*, p. 194); St. Swithin London Stone, Walbrook (2), p. 196b (*Plan*, p. 197).
DATING FROM THE 18TH CENTURY: Synagogue, Bevis Marks, Aldgate (3), p. 10b (*Plan*, p. 11).
SECULAR (MEDIAEVAL): *See also* SECTIONAL PREFACE, p. xxvii.
DATING FROM THE 14TH CENTURY: Merchant Taylors' Hall, Broad Street (4), p. 34b (*Plan*, p. 35); Undercroft, Cordwainer (6), p. 83b; Inner Temple Hall, Farringdon Without (9), p. 143b (*Plan*, p. 144); Clifford's Inn, Farringdon Without (11), p. 156b (*Plan*, p. 157); Barnard's Inn, Farringdon Without (14), p. 159a.
DATING FROM THE 15TH CENTURY: The Guildhall, Cheap (3), p. 63b (*Plan*, p. 64).

Armer, William, 1560, brass to : in All Hallows Barking, Tower (1), p. 178b.
Armour :
See also **Brasses, Military,** *and* **Effigies, Military.**
FUNERAL-ACHIEVEMENTS :
16th-century : (cartouche-of-arms, funeral-helm, gauntlets, spurs, and wooden sword), Langbourn (3), p. 170b.
FUNERAL-HELMS :
16th-century : Bishopsgate (2), p. 23a ; *see also* above.
17th-century : Bread Street (1), p. 26b.
Armourers' Hall, *see under* **City Companies.**
Arms, Shields-of-, before 1550, *see* **Heraldry.**
„ *see* **College of.**
Arris, Edward, 1676, and Mary his wife, 1674, busts of : in St. Sepulchre's, Farringdon Without (6), p. 136a.
Arts, The, figures representing : in painting of Pegasus in Inner Temple Hall, Farringdon Without (9), p. 145a.
Arundel, Thomas, 1707, and Priscilla his wife, 1712, floor-slab to : in St. Margaret Pattens, Billingsgate (1), p. 16a.
Asce, *see* **Axe.**
Ashefield, John, shield-of-arms of : in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Ashton, Elizabeth (Kaye), 1662, widow of Ralph Ashton, tablet to : in St. Botolph's, Aldersgate (2), p. 3a.
Astry, shield-of-arms of : *see under* **Heraldry.**
Atkins, Edward, shield-of-arms of : Serjeants' Inn (glass), Farringdon Without (12), p. 159a.
Atkinson, William, 1673, tablet to : in St. Dunstan, Farringdon Without (5), p. 133a.
Atwood, Walter, 1683, floor-slab to : in St. Margaret Lothbury, Coleman Street (1), p. 73b.
Audley :
George, Lord, *see* **Touchet.**
Sara, *see* **Harvie.**
Augsburg, cup of *c.* 1600 with plate marks of : St. Lawrence Jewry, Cheap (1), p. 63a.
Augustine, St. buildings dedicated to, *see* **Churches.**
Augustinian Priories :
St. Bartholomew the Great formerly the church of an : Farringdon Without (2), p. 123a.
Elsing Spital, Cripplegate Within (3), p. 92b.
Austin Friars, Priory of : founded by Humphrey Bohun, 1253, Broad Street (2), p. 32b ; now Dutch Church or Jesus Temple, Broad Street (2), p. 32b.
Austin Friars, No. 10, 14th century arch discovered under : Broad Street (2), p. 33b.
Austin Friars Square, remains of cloister preserved in : Broad Street (2), p. 33b.
Avenon, William, gift of archway to churchyard of St. Katharine Cree, 1631, by : Aldgate (2), p. 9a.
Awson, Henry, 1684, floor-slab to : in St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Axe (? **Asce**), Henry, 1699, tablet to : in St. Dunstan, Farringdon Without (5), p. 133b.
Ayliffe, Elizabeth, 1714–5, wife of Robert Ayliffe, floor-slab to : in St. Nicholas Cole Abbey, Queenhithe (1), p. 174a.
Aylof, William, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Aylwin, Hannah, 1679, wife of Herbert Aylwin, floor-slab to : in St. Alphege, Cripplegate Within (3), p. 93a.

Babington, Jacob, 1708, and Margaret his wife, 1710, floor-slab to : in St. Magnus the Martyr, Bridge Within (1), p. 29b.
Babthorp, Sir William, shield-of-arms of : in Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Backwell, Mary, second wife of Edward Backwell, 1670, floor-slab to : in St. Helen, Bishopsgate (2), p. 24a.
Bacon :
Sir Francis, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
John, 1437, and Joan his wife, brass to : in All Hallows Barking, Tower (1), p. 178a.
Sir Nicholas, 1579, mutilated effigy of : in crypt of St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 111).
Bagnall, Richard, 1702, Mary his wife, 1710, and Richard his son, 1704, floor-slab to : in St. Mary le Bow, Cordwainer (1), p. 80b.
Bail :
Anne, *see* **Young.**
Richard, 1617, floor-slab to : in St. Dunstan, Tower (3), p. 185a.
Bainton, Colonel Charles, 1712, floor-slab to : in St. Mary le Bow, Cordwainer (1), p. 80b ; and with Elizabeth his wife, monument to : in St. Mary le Bow, Cordwainer (1), p. 80b.
Bakers' Company, *see* **City Companies.**
Baldachino :
Models in St. Paul's Cathedral for the : Castle Baynard (1), p. 50a.
Woodwork from a : formerly in Eton College Chapel and now in room over Dean's Vestry, St. Paul's Cathedral, *c.* 1700, Castle Baynard (1), p. 52b.
Baldwyn, Sir Samuel, 1683, tablet to : in Temple Church, Farringdon Without (7), p. 142b.
Ball :
Richard, S. T. P., 1684, Chaplain to Charles II, floor-slab to : now in Churchyard of Temple Church, Farringdon Without (7), p. 143a.
Thomas, 1679, Frances his wife, 1680, and Frances their daughter, wife of Benjamin Williams, 1685, monument to : St. Mildred, Bread Street (1), p. 26b (*Plate* 26).
Balthorpe, Robert, 1591, monument to : St. Bartholomew the Less, Farringdon Without (3), p. 129a.
Balustrades, *see* RAILINGS *under* **Metalwork.**
Banali, Jerome, 1585, monument to : All Hallows Barking, Tower (1), p. 179a.
Bancker, John, 1630, Flagon given by : St. Michael Bassishaw, now in St. Lawrence Jewry, Cheap (1), p. 63a.
Banco, *see under* **Furniture.**
Banks, John, Church plate given to St. Vedast by : Farringdon Within (4), p. 113b.
Baptism of Candace's Eunuch, The, carved representation of : on font in St. Margaret Lothbury, Coleman Street (1), p. 73a.
Barantine, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Barbers' Company, *see under* **City Companies.**
Barbon, Nicholas, M.D., Nos. 2 and 3 Essex Court built by : Farringdon Without (10), p. 154a ; New Court built by : Farringdon Without (10), p. 155a ; Nos. 3 and 6 Plowden Buildings built by : Farringdon Without (10), p. 155b.
Barcroft, Robert, 1679, and Mary (Hollingsworth) his wife, afterwards wife of Richard Husband, 1706, tablet to : St. Andrew Holborn, Farringdon Without (1), p. 122b.
Barington, Sir Thomas, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Barkely or **Berkeley :**
Edward, 1669, floor-slab to : St. Helen, Bishopsgate (2), p. 24a.
Sir Maurice, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Sir Robert, 1632, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.

Barker :
Henry, glass given to Barbers' Hall by : Farringdon Within (8), p. 116b.
Samuel : name inscribed over door in Brewers' Hall, Cripplegate Within (6), p. 94b.
Barnard :
Edward, 1660, floor-slab to : Churchyard of Temple Church, Farringdon Without (7), p. 143a.
Lionel, property now known as Barnard's Inn Hall leased by Dean and Chapter of Lincoln to : Farringdon Without (14), p. 159a.
Barnard's Inn, *see* **Inns of Court and Chancery.**
Baron, Arthur, 1702, and Alexander his nephew, 1703, floor-slab to : St. Mary le Bow, Cordwainer (1), p. 80b.
Bartholomew, St. :
Churches dedicated to, *see* **Churches.**
Name inscribed on bell in St. Bartholomew the Great, Farringdon Without (2), p. 127b.
Bartlett :
Anthony, *see under* **Bellfounders.**
James, *see under* **Bellfounders.**
Thomas, *see under* **Bellfounders.**
Bartlett Buildings, Farringdon Without (40), p. 164b.
Basinghall Street, No. 22, on site of Weavers' Hall, Bassishaw (2), p. 14a.
Baskervile, Sir Simon, 1641, tablet to : St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 112).
Bassano, Margaret, 1620, wife of Arthur Bassano and Camela their daughter, 1622, wife of Henry Whitton, brass to : All Hallows Barking, Tower (1), p. 178b.
Bassishaw Ward, pp. 13–14 ; parish of St. Michael in : p. 13a.
Bate, John, Joan his wife, and Walter Hertford, monk of Christ Church, Canterbury, names and date 1466 on tapestry in Vintners' Hall, Vintry (4), p. 193a.
Bayninge, Andrew, 1610, and Paul, 1616, effigies of : in St. Olave Hart Street, Tower (2), p. 182b.
Bazin, Abraham, 1693, his father Germain, 1636, and others, slab to : from St. Benet Sherehog now in St. Stephen's Churchyard, Walbrook (1), p. 196a.
Beach :
Mary, *see* **Hack.**
Sir Richard, Commissioner of the Navy, flagon given by : to St. Olave Hart Street, Tower (2), p. 183b.
Beachcroft, Frances (Pooley), 1711, Joseph, her husband, 17 . ., and Mary (Fuller), 17 . ., his second wife, floor-slab to : in St. Vedast, Farringdon Within (4), p. 113a.
Beadles' Staves, *see under* **Plate, Church.**
Beake, Abraham, 1710, floor-slab to : St. Dunstan in the East, Tower (3), p. 185a.
Beare, John, 1696, and Dousabell his wife, 1688, floor-slab to : in St. Olave Hart Street, Tower (2), p. 183a.
Beck, Richard, 1714, floor-slab to : in St. Peter, Cornhill (2), p. 87b.
Becket, Thomas, Archbishop of Canterbury, *see* **St. Thomas of Canterbury.**
Beckford, Thomas, churchwarden, date 1672 and name of : on screen at St. Mary at Hill, Billingsgate (2), p. 18a.
Beetle, *see* **Death-watch beetle.**
Bell :
Arms of family of : Girdlers' Hall, Bassishaw (1), p. 14a.
Robert : Master of Girdlers' Hall in 1634, carpet from Lahore presented by : Bassishaw (1), p. 14a.
Belle Sauvage Yard, sculptured sign in : Farringdon Without (53), p. 166a.
Bellfounders :
Bartlett, Anthony : St. Andrew Undershaft, Aldgate (1), p. 6a ; St. Mildred, Bread Street (1), p. 26a ; St. Mary Abchurch, Candlewick (2), p. 42a ; St. Stephen, Coleman Street (2), p. 75a ; St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 92a ; St. Edmund Lombard Street, Langbourn (2), p. 169b ; St. Olave Hart Street, Tower (2), p. 182a.
Bellfounders : *contd.*
Bartlett, James : St. Lawrence Jewry, Cheap (1), p. 61a ; St. Margaret Lothbury, Coleman Street (1), p. 73a ; St. Stephen, Coleman Street (2), p. 75a ; Temple Church, Farringdon Without (7), p. 140b ; St. Olave Hart Street, Tower (2), p. 182a ; St. James Garlickhithe, Vintry (2), p. 191a ; St. Swithin, Walbrook (2), p. 197b.
Bartlett, Thomas : St. Margaret Pattens, Billingsgate (1), p. 15b.
Bullisdon, Thomas : St. Bartholomew the Great, Farringdon Without (2), p. 127b.
Crouch, Robert : St. Bartholomew the Less, Farringdon Without (3), p. 129a.
Darbie, John : St. Vedast, Farringdon Within (4), p. 112b.
Eldridge, Brian : St. Andrew Undershaft, Aldgate (1), p. 6a.
Eldridge, William : St. Sepulchre, Farringdon Without (6), p. 136a ; St. Mary Woolnoth, Langbourn (3), p. 170a.
Hodson, John : St. Martin Orgar, Candlewick (4), p. 44a ; All Hallows the Great, Dowgate (1), p. 100a ; St. Martin Ludgate, Farringdon Within (3), p. 110a.
Langhorne, John : St. Bartholomew the Less, Farringdon Without (3), p. 129a.
Mot, Robert : St. Andrew Undershaft, Aldgate (1), p. 6a ; St. Andrew Holborn, Farringdon Without (1), p. 121b ; St. Stephen, Walbrook (1), p. 195b.
Phelps, Richard : St. Paul's Cathedral, Castle Baynard (1), p. 48b ; St. Magnus the Martyr, Bridge Within (1), p. 29a.
Rudhall, Abraham : St. Bride, Farringdon Without (4), p. 131b ; St. Dunstan in the East, Tower (3), p. 184a.
Wightman, Philip : St. Paul's Cathedral, Castle Baynard (1), p. 48b ; St. James Garlickhithe, Vintry (2), p. 191a.
Wightman, William : St. Martin Ludgate, Farringdon Within (3), p. 110a ; St. Benet, Castle Baynard (3), p. 56a.
Bells :
See also Sectional Preface, p. xxviii.
Ecclesiastical :
English :
15th-century : Farringdon Without (3), p. 129a.
16th-century : Aldgate (1), p. 6a ; Farringdon Without (1), p. 121b ; Farringdon Without (2), p. 127b.
17th-century : Aldgate (1), p. 6a ; Billingsgate (1), p. 15b ; Bread Street (1), p. 26a ; Candlewick, (2) p. 42a ; Candlewick (4), p. 44a ; Castle Baynard (3), p. 56a ; Cheap (1), p. 61a ; Coleman Street (1), p. 73a ; Coleman Street (2), p. 75a ; Cripplegate Within (2), p. 92a ; Dowgate (1), p. 100a ; Farringdon Within (3), p. 110a ; Farringdon Within (4), p. 112b ; Farringdon Without (6), p. 136a ; Farringdon Without (7), p. 140b ; Langbourn (2), p. 169a ; Langbourn (3), p. 170a ; Queenhithe (3), p. 175a ; Tower (2), p. 182a ; Vintry (2), p. 191a ; Walbrook (1), p. 195b ; Walbrook (2), p. 197b.
18th-century (before 1714) : Bridge Within (1), p. 29a ; Castle Baynard (1), p. 48b ; Cripplegate Within (1), p. 90a ; Farringdon Without (4), p. 131b ; Tower (3), p. 184a ; Vintry (2), p. 191a.
Flemish :
15th-century : Cheap (5), p. 71a ; Langbourn (4), p. 170b.
Miscellaneous :
In St. Sepulchre : used in connection with Newgate executions, Farringdon Without (6), p. 136a.

Bence, Joan (Cotton), wife of John Bence, 1684, and widow of John Wood, monument to: in All Hallows, Broad Street (1), p. 32a.
Benedictine Nunnery, *see* Parish Church of St. Helen, Bishopsgate (2), p. 19a.
Benefactors, Tables of:
ECCLESIASTICAL: St. Anne and St. Agnes, Aldersgate (1), p. 2b; St. Mildred, Bread Street (1), p. 27a; St. Magnus the Martyr, Bridge Within (1), p. 30b (*Plate* 45); St. Clement Eastcheap, Candlewick (1), p. 38b; St. Martin Orgar, now in St. Clement Eastcheap, Candlewick (1), p. 38b; St. Benet, Castle Baynard (3), p. 56b; St. Lawrence Jewry, Cheap (1), p. 63a; St. Mary le Bow, Cordwainer (1), p. 81a; St. Martin Lugdate, Farringdon Within (3), p. 111b; St. Vedast, Farringdon Within (4), p. 114a; All Hallows Lombard Street, Langbourn (1), p. 168a; St. Nicholas Cole Abbey, Queenhithe (1), p. 174a; St. Michael Paternoster Royal, Vintry (1), p. 188a.
SECULAR: Coachmakers' Hall, Aldersgate (7), p. 4a; Cordwainers' Hall, Bread Street (2), p. 27a; Grocers' Hall, Cheap (5), p. 70b; Haberdashers' Hall, Cripplegate Within (5), p. 93b; Barbers' Hall, Farringdon Within (8), p. 116a.
Benet, St., Churches dedicated to: *see under* **Churches.**
Bennet, Thomas, 1706, monument to: in St. Paul's Cathedral, Castle Baynard (1), p. 50b; floor-slab to: in St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Bennett:
Isaac, Churchwarden of St. Giles, 1660, name of: inscribed on remains of gateway in churchyard, Cripplegate Without, p. 100a.
John, Inner Temple Gateway rebuilt 1610–11 by: Farringdon Without (20), p. 161a.
Benolt, Anne, *see* **Radcliffe.**
Berghe, William van den, 1704, floor-slab to: in Dutch Church, Broad Street (2), p. 34a.
Beri, Thomas, 1586, brass to: formerly in St. Mary Magdalene, Old Fish Street, now in St. Martin Ludgate, Farringdon Within (3), p. 110a.
Berkeley, *see* **Barkely.**
Bernard Monument, Moorish ornament found under the: St. Helen, Bishopsgate (2), p. 24b.
Berners, Anne, *see* **Blount.**
Bestney, Katherine, 1609, daughter of Nicholas Bestney, brass to: formerly in Lambe's Chapel Monkwell Street, now in St. Olave Hart Street, Tower (2), p. 182a.
Betton, Ann, 1713, wife of Timothy Betton, floor-slab to: St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 92a.
Betts, William, Principal of Barnard's Inn, 1704, shield-of-arms of: (glass), Farringdon Without (14), p. 160a.
Bewley, Mary (Ford), 1658–9, wife of Thomas Bewley, tablet to: formerly in All Hallows Staining, now in St. Olave Hart Street, Tower (2), p. 183a (*Plate* 27).
Biddle, Benjamin, 1690, floor-slab to: in St. Magnus the Martyr, Bridge Within (1), p. 29b.
Biggs, John, slab to: in churchyard of St. Michael, Queenhithe (3), p. 175a.
Billingsgate Ward, pp. 14–18; parishes in: p. 14b.
Billingsley, Elizabeth, wife of Henry Billingsley, 1577, tablet to: formerly in St. Katherine Coleman, now in St. Olave Hart Street, Tower (2), p. 183a.
Bird:
Francis, carvings by: on St. Paul's Cathedral, Castle Baynard (1), p. 45b; monument to Jane Wren by: in St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 112).
John, mazer-bowl made by: in St. Giles, Cripplegate Without, p. 99a.
William, *see* **Mary Browning.**
Bishopsgate Street Within, No. 74, Bishopsgate (4), p. 24b.
„ „ **Without,** No. 282, Bishopsgate (9), p. 25a.
„ **Ward (Within and Without),** pp. 18–25; parishes in, p. 18b.
Bisshop, Roger, 1587, tablet with brass plate to: Temple Church, Farringdon Without (7), p. 142a.
Blackerby, Elizabeth, wife of Samuel Blackerby, 1691, Samuel Blackerby, 1714, Barnardiston, 1689 and Jane their daughters, and Lettice their granddaughter, floor-slab to: St. Sepulchre, Farringdon Without (6), p. 136b.
Blackfriars Priory or **Dominican Convent,** Apothecaries' Hall on the site of: Farringdon Within (7), p. 114a; remains of: Farringdon Within (5), p. 114a; (6), p. 114a.
Blagge, Mary, *see* **Colclough.**
Blaney, Cap. Bi., arms of: Cutlers' Hall (glass), Farringdon Within (11), p. 118a.
Blount:
Anne (Berners), 1686–7, wife of Charles Blount, tablet to: St. Bride's, Farrington Without (4), p. 132a.
Charles, Earl of Devon, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Blyth, Francis, *see* **Coston.**
Boddington, James, achievement-of-arms of: St. Margaret Lothbury, Coleman Street (1), p. 73b.
Bodley:
Anne, wife of Sir Thomas Bodley, founder of the Bodleian Library, tablet to: St. Bartholomew the Less, Farringdon Without (3), p. 129a.
Denys, *see* **Leveson.**
Bohun, Humphrey, Earl of Hereford and Essex, Priory of Austin Friars, 1253, founded by: Broad Street (2), p. 32b.
Bolton, William, Prior of St. Bartholomew's, 1506, building by: Farringdon Without (2), p. 123b; 'bolt in tun' rebus of: Farringdon Without (2), p. 125a.
Bond:
Martin, 1643, monument to: St. Helen, Bishopsgate (2), p. 23a.
William, 1576, alderman, monumental effigy of: St. Helen, Bishopsgate (2), p. 23a.
Bonde:
Agnes, 1552, widow of William Bonde, brass to: All Hallows Barking, Tower (1), p. 178a.
Anne, *see* **Thynne.**
Book-Cases, *see under* **Furniture.**
Books:
IN CHURCHES:
Bible of 1613: All Hallows Lombard Street, Langbourn (1), p. 167a.
„ 168–: St. Katharine Cree, Aldgate (2), p. 10a.
Comber, Thomas: "A Companion to the Temple," 1686, Queenhithe (1), p. 174a.
Correspondence, 26 Volumes of: with letters from William the Silent, Albrecht Dürer, Hoefnagel, etc., Broad Street (2), p. 34a.
Erasmus' Paraphrase of 1584–9; formerly in St. Benet Gracechurch, now in All Hallows Lombard Street, Langbourn (1), p. 167a.
„ „ of 1555; St. Alphege, Cripplegate Within (3), p. 92b.
„ „ St. Andrew Undershaft, Aldgate (1), p. 6a.
Foxe's Acts and Monuments: St. Andrew Undershaft, Aldgate (1), p. 6a.
St. Jerome's Vulgate, *c.* 1270, formerly belonging to the Trinity Chantry, now in St. Peter Cornhill (2), p. 87a.

Books : *contd.*
In Churches : *contd.*
Jewel's Apology, 1609 : St. Alphege, Cripplegate Within (3), p. 92b.
Prayer book of 1633 : St. Edmund Lombard Street, Langbourn (2), p. 169b.
,, ,, 1662 : St. Katharine Cree, Aldgate (2), p. 9b.
Raleigh's History of the World : St. Andrew Undershaft, Aldgate (1), p. 6a.
Theological works, mainly 18th-century : St. Margaret Lothbury, Coleman Street (1), p. 73a.
Boothe, Charles Henry, 1713, floor-slab to : St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Bosquet, Judith, wife of Nicholas Bosquet, 1714–15, floor slab : St. Margaret Pattens, Billingsgate (1), p. 16a.
Bosses, carved stone : Cheap (3), pp. 64a, b, 65b ; Farringdon Without (2), p. 128b ; Farringdon Without (6), p. 136a ; Farringdon Without (18), p. 161a.
Botolph, St., buildings dedicated to : *see under* **Churches.**
Bouchier, Susan, 1690, and Margaret, daughters of Walter Bouchier, tablet to : St. Andrew Holborn, Farringdon Without (1), p. 122a.
Boughton, Henry, Sculptor, monument to Anthony Abdy by : St. Andrew Undershaft, Aldgate (1), p. 7b.
Boulter, Edward, alms-dish of 1709 given by : to St. Leonard Eastcheap, now in All Hallows Lombard Street, Langbourn (1), p. 168a.
Boundary Marks : Cheap (3), p. 65a ; Cheap (9), p. 71b ; Vintry (3), p. 192a.
Bow Churchyard, No. 8 : Cordwainer (3), p. 83b.
Bowes :
Sir Martin, d. 1566, funeral-achievements of : St. Mary Woolnoth, Langbourn (3), p. 170b.
Tabard and pennons of the arms of : St. Mary Woolnoth, Langbourn (3), p. 170b.
Bradbarne, Edward, flagon of 1641 given to St. Vedast by : Farringdon Within (4), p. 113b.
Bradford, Thomas, 1677, arms of : Cutlers' Hall, Farringdon Within (11), p. 118a.
Bramston, Sir John, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Brasiers' Hall, *see* **Armourers' Hall** *under* **City Companies.**
Brass Plates, *see under* **Plates, brass.**
Brasses, Monumental :
See also Sectional Preface, p. xxviii.
Civil (principal figures accompanied or unaccompanied by subsidiary figures, inscription, heraldry, etc.) :
Men :
15th-century : Bishopsgate (2), p. 22b ; Farringdon Without (3), p. 129a ; Tower (1), p. 178a, b.
16th-century : Aldgate (1), p. 6a ; Bishopsgate (2), p. 23b (*Plate* 19) ; Farringdon Within (3), p. 110a ; Farringdon Without (5), p. 132b ; (7), p. 142a ; Tower (1), p. 178a, b ; (2), p. 182a.
Women :
15th-century : Bishopsgate (2), p. 22b ; Farringdon Without (3), p. 129a ; Tower (1), p. 178a.
16th-century : Aldgate (1), p. 6a ; Bishopsgate (2), p. 22b ; Farringdon Within (1), p. 106a ; Farringdon Without (5), p. 132b ; Tower (1), p. 178a, b ; (2), p. 182a.
Ecclesiastical (principal figures with or without accompanying inscriptions, etc.) :
15th-century : Bishopsgate (2), p. 22b ; Tower (1), p. 178a.
16th-century : Bishopsgate (2), p. 22b ; Tower (1), p. 178b.
Military (principal figures accompanied or unaccompanied by subsidiary figures, inscriptions, heraldry, etc.) :
16th-century : Bishopsgate (2), p. 22b ; Tower (1), p. 178b.
Brasses, Monumental : *contd.*
Inscriptions (accompanied or unaccompanied by subsidiary figures, heraldry, etc.) :
14th-century : Bishopsgate (2), p. 22b ; Tower (1), p. 178b.
15th-century : Tower (1), p. 178a.
16th-century : Tower (2), p. 182a.
17th-century : Aldersgate (2), p. 3a ; Bishopsgate (2), p. 22b ; Broad Street (2), p. 33b ; Farringdon Within (4), p. 112b ; Farringdon Without (7), p. 140b ; Tower (1), p. 178a, b ; (2), p. 182a.
18th-century : Cripplegate Within (2), p. 92a.
Miscellaneous :
Flemish :
16th-century : Tower (1), p. 178a.
Palimpsest :
16th-century : Tower (1), p. 178b.
Shields only :
16th-century : Tower (1), p. 178a.
Resurrection, The :
16th-century : Tower (1), p. 179b.
Indents :
Aldgate (1), p. 6a ; Bishopsgate (2), p. 23b ; Broad Street (2), p. 33b ; Cheap (4), p. 70b ; Farringdon Within (1), p. 106a ; Farringdon Without (2), p. 127b ; (5), p. 133b ; (6), p. 136a ; (7), p. 140b ; Tower (1), p. 178b ; (2), p. 182a.
Braye, Reynold, shield-of-arms of : Middle Temple Hall (glass) : Farringdon Without (10), p. 150b.
Bread-shelves : *see under* **Furniture ;** *see also* Sectional Preface, p. xxviii.
Bread Street Ward : pp. 25–27 ; parishes in : p. 25b.
Breams Buildings, St. Dunstan's Churchyard on North side of : Farringdon Without (5), p. 133b.
Breedon, John, name of : carved in Hall of Brewers' Company, Cripplegate Within (6), p. 94b.
Brewer, Samuel, 1684, floor-slab to : St. Alphege, Cripplegate Within (3), p. 93a.
Brewers' Hall, *see* **City Companies.**
Brice, Stephen, 1688, monuments : St. Benet, Castle Baynard (3), p. 56a.
Brick Court : Farringdon Without (10), p. 153a (*Plate* 201).
Bride, St., Church dedicated to : *see* **Churches.**
Bridewell :
Hospital : Farringdon Without (17), p. 160b.
Plate from former Chapel of : now on loan at Victoria and Albert Museum, Farringdon Without (17), p. 160b.
Precincts of : Farringdon Ward Without, p. 120a.
Bridge Ward Within, pp. 27–31 ; parishes in : p. 27a.
Briggs, George, 1663–4, floor-slab to : St. Helen, Bishopsgate (2), p. 24a.
Britton's Court, Cellar under : formerly part of Whitefriars' Convent, Farringdon Without (18), p. 160b.
Broad Street Ward, pp. 31–37 ; parishes in : p. 31b.
Bromfield, Alice, *see* **Spencer.**
Bromley :
Thomas, 1681, Catherine his wife, 1688–9, Thomas 1668 and Hannah, 1661, his children, three infant children and an infant grandchild, headstone to : All Hallows the Great Churchyard, Dowgate (1), p. 100a.
Sir Thomas, 1680, name of : in glass panel in Inner Temple Library, Farringdon Without (9), p. 145b.
Brook's Yard, house in : Queenhithe (5), p. 175b.
Brooke :
George, 6th Lord Cobham, Apothecaries' Hall on site of house of : Farringdon Within (7), p. 114b.
Humphrey, M.D., 1693, and John his son, 1687, monument to : St. Andrew Undershaft, Aldgate (1), p. 7b ; and with Elizabeth his widow, 1711, and John his son, 1687, floor-slab to : St. Andrew Undershaft, Aldgate (1), p. 8a.
Broomer, Joseph, *see* **Murdocke.**

Brown, Sarah, 1669, Thomas her husband, 1703–4 and Elizabeth his second wife, 1728, floor-slab to: Christ Church, Farringdon Within (1), p. 106b.
Browne:
Sir Anthony, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Anthony, Viscount Montague, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Sir Christopher, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Jane, 1711, and her children William, 1683, John, 1707, John and Faith, floor-slab to: St. Vedast, Farringdon Within (4), p. 113a.
Hannah, wife of Daniel Browne, 1695, Dixey Kent and Jane (Browne) his wife, both 1696, David Browne, 1698, and his son John, 1706, tablet to: St. Stephen, Walbrook (1), p. 196a.
Sir Humphrey, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Mary, 1699–1700, floor-slab to: Christ Church, Farringdon Within (1), p. 106b.
Browning, Mary, daughter of John Browning, 1697, monument to: with later inscription to William Bird, 1698, Cheap (1), p. 61b.
Brownrigg:
Marie, *see* **Burnell.**
Mary, *see* **Knapp.**
Buckenham, Edmund, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Buck, James, 1685–6, cartouche to: St. Peter, Cornhill (2), p. 87b.
Buckingham, George, Duke of: *see* **Villiers.**
Buckley, Mary, 1707, wife of George Buckley, and George Buckley 1711, cartouche to: St. Botolph, Aldersgate (2), p. 3a.
Bucknall, Sir William, name of: carved in Brewers' Hall, Cripplegate Within (6), p. 94b.
Building Materials, *see* SECTIONAL PREFACE, p. xxiv.
Buke, Agnes, *see* **Rawson.**
Bull, the Rev. George, 1707, Rector of Tavistock, monument to: St. Swithin, Walbrook (2), p. 198a.
Bullisdon, Thomas, *see* **Bellfounders.**
Bulwer, Peryer, 1675, floor-slab to: St. Margaret Lothbury, Coleman Street (1), p. 73b.
Burdon, . . ., Communion Table given to All Hallows Barking in 1685 by: Tower (1), p. 178b.
Burgess, Anthony, cup given to St. Bartholomew the Great in 1690 by: Farringdon Without (2), p. 128b.
Burgh, de, arms of: Aldgate (1), p. 6b.
Burkin, James, 1677, and Jane (Lethieullier) his wife, 1675, tablet to: St. Dunstan, Tower (3), p. 184b.
Burnell, Marie (Brownrigg), 1612, wife of John Burnell, brass to: All Hallows Barking, Tower (1), p. 178a.
Burnet, Anne, *see* **Woods.**
Burton:
Alice, *see* **Bynge.**
Simon, 1593, tablet to: St. Andrew Undershaft, Aldgate (1), p. 7b.
Busbie, Thomas, [1575], cooper, painted figure of: St. Giles, Cripplegate Without, p. 98a.
Busby:
John, flagon given by: St. Alban, Cripplegate Within (1), p. 90b.
. . ., slab to: St. Alban's Churchyard, Cripplegate Within (1), p. 90b.
Bushnell, John, monument with bust of Elizabeth Pepys attributed to: St. Olave Hart Street, Tower (2), p. 182b.
Busts, *see under* **Statues.**
„ **Funeral,** *see under* **Effigies.**
Bustyn, Henry, 1714, and Adriaen van Helsdingen, 1701, floor-slab to: Dutch Church, Broad Street (2), p. 34a.
Byerley, Hutton, 1695, tablet to: Temple Church, Farringdon Without (7), p. 142b.
Byfield, arms of: *see under* **Heraldry.**
Bynge, Alice (Burton), wife successively of Richard Waterson, Francis Coldocke and Isaac Bynge, 1616, monument to: St. Andrew Undershaft, Aldgate (1), p. 7b.

Cage, Robert, 1625, tablet to: St. Giles, Cripplegate Without, p. 98b.
Calais, Staple of: *see under* **Heraldry.**
Calthorpe, Sir Henry, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Campbell, Mary, *see* **Clitherow.**
Campion, Giles, 1697, tablet to: St. Dunstan, Farringdon Without (5), p. 133a.
Candelabra, *see under* **Metal-work.**
Candlesticks, brass, *see under* **Metal-work.**
„ **wooden,** *see under* **Furniture.**
Candlewick Ward: pp. 37–44; parishes in: p. 37b.
Canons' Houses, Nos. 1, 2 and 3, Amen Court, Farringdon Within (13), p. 118b.
Canterbury, See of, arms of: St. Mary Aldermary, Cordwainer (2), p. 81b; St. Benet, Castle Baynard (3), p. 56a (*Plate* 17).
Capper, Thomas, Master of Painter Stainers' Company, 1621, arms of: (glass), Queenhithe (4), p. 175b.
Cappone:
Peter, 1582, monument to: St. Olave Hart Street, Tower (2), p. 183a. Floor-slab with arms of: St. Olave Hart Street, Tower (2), p. 183a.
Carew:
Sir Nicholas, K.G., executed 1539, *see under* **Darcy.**
Richard, of Athoy, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Sir William [1618], tablet to: St. Dunstan, Farringdon Without (5), p. 133a.
Carey, George, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Carlisle, Bishop of, *see* **Everdon.**
Carpenters' Hall, *see under* **City Companies.**
Carpet from Lahore, 17th-century: Girdlers' Hall, Bassishaw (1), p. 14a.
Cart, James, 1706, floor-slab to: St. Mary le Bow, Cordwainer (1), p. 80b.
Carter Lane, No. 81, Farringdon Within (18), p. 119b.
Cartwright, Thomas, monument to Sir John Witham, Bart., 1689, in Temple Church by: Farringdon Without (7), p. 141b.
Carus, Thomas, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Cassell and Co., Messrs., Sign on premises of: Farringdon Without (53), p. 166a.
Castle Baynard Ward: pp. 44–59; parishes in: p. 44a.
Castle Hedingham, Essex, monument to Dominic van Heila, 1608, formerly in All Hallows, Broad Street (1), now in Church of: p. 32a.
Cater, Mary (Wessell), 1694–5, wife of John Cater, John his son and Ann his daughter, 1714, tablet to: St. Clement, Eastcheap, Candlewick (1), p. 39b.
Catherine, St., buildings dedicated to: *see* **St. Katharine** *under* **Churches;** figures of: Haberdashers' Hall, Cripplegate Within (5), p. 93b; in plaster ceiling in Old Pewterers' Hall, Langbourn (6), p. 171b (*Plate* 210).
Catlyn, Sir Robert, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Catterall, Robert, 1714, and Mary his wife, tablet probably to: St. Andrew Holborn, Farringdon Without (1), p. 122b.

Cave, John, 1601, monument to: St. Dunstan, Farringdon Without (5), p. 133b.
Cecilia, St., medallion of: Cripplegate Within (7) (glass), p. 95b.
Ceely, William, 1662, tablet to: Temple Church, Farringdon Without (7), p. 142b.
Ceilings, ornamental:
See also SECTIONAL PREFACE, p. xxxii, *under* PLASTERWORK.
IN CHURCHES:
17th-century: Aldersgate (1), p. 1b; Aldgate (2), p. 9b (*Plate* 56); Bread Street (1), p 26a (*Plate* 80); Cheap (1), p. 61a (*Plates* 127, 211); Cordwainer (1), p. 78b; Cornhill (1), p. 85a; Cripplegate Within (2), p. 92a; Farringdon Within (1), p. 106a; (2), p. 108b; (3), p. 110a; (4), p. 112b; Farringdon Without (1), p. 121b; (4), p. 131b; Langbourn (1), p. 167a; (2), p. 169a; Queenhithe (1), p. 174a; Tower (2), p. 183b; (3), p. 184a; Vintry (1), p. 188a; Walbrook (1), p. 195a; (2), p. 197b.
IN CITY HALLS:
17th-century: Cheap (3), p. 68a (*Plate* 131); Cripplegate Within (5), p. 93a; Dowgate (4), p. 102a, b; (6), p. 103b (*Plate* 160); Farringdon Within (8), p. 116b; Langbourn (6), p. 171b (*Plate* 210).
IN HOUSES:
17th-century: Farringdon Within (14), p. 119a; (15), p. 119a (*Plate* 211); Farringdon Without (20), p. 161b (*Plate* 209); (33), p. 163b (*Plate* 211), p. 164a.
Cellars:
Britton's Court: formerly part of Whitefriars' Convent, Farringdon Without (18), p. 160b.
Vintners' Hall, Vintry (4), p. 193a.
Wood Street, No. 9, Cripplegate Within (13), p. 96a.
Cely, additions to St. Olave Hart Street by member of family of: Tower (2), p. 180b.
Cemetery, City of London, Manor Park, floor-slabs from St. Alphege now in: Cripplegate Within (3), p. 93a.
Chairs, *see under* **Furniture.**
Chamberlain, Seagrave, 1675, tablet to: St. James Garlickhithe, Vintry (2), p. 191a.
Chamberlane, Sir Robert, 1615, monument to: St. Bartholomew the Great, Farringdon Without (2), p. 128a (*Plate* 23).
Chamberlin, Thomas, 16–4, floor-slab to: St. Helen, Bishopsgate (2), p. 24a.
Chambrelan, Rachel (Laurence), wife of Charles Chambrelan, 1687, tablet to: St. Helen, Bishopsgate (2), p. 24a (*Plate* 25).
Champneys, Hannah, *see* **Ingram.**
Chandler, Richard, 1691, and John his brother, 1686, busts of: St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 92a (*Plate* 24); No. 70, Aldermanbury built by either Richard or John: Cripplegate Within (9), p. 95b.
Chapel Place, No. 2, Farringdon Without (36), p. 164a.
Chapels, *see* **Churches and Chapels.**
Chaplin:
Ann, 1690–1, floor-slab to: St. Margaret Pattens, Billingsgate (1), p. 16a.
Sir Francis, 1668, shield-of-arms of: Clothworkers' Hall (glass), Tower (5), p. 185b; sword rest, Tower (5), p. 185a (*Plate* 44).
Chapman, Henry, 1700, floor-slab to: St. Margaret Lothbury, Coleman Street (1), p. 73b.
Chapter House of St. Paul's: Farringdon Within (12), p. 118.
„ of Old St. Paul's, remains of: Castle Baynard (1), pp. 52b, 53a.
Charity, representations of:
Carvings: St. Benet, Castle Baynard (3), p. 56a; Langbourn (1), p. 167b (*Plate* 11); Vintry (1), p. 188b (*Plate* 47); St. Vedast, Farringdon Within (4), p. 111b.
Paintings: St. Magnus the Martyr, Bridge Within (1), p. 30b (*Plate* 45); St. Mary Abchurch, Candlewick (2), p. 43a; St. Olave Hart Street, Tower (2), p. 183a.
Charles I, arms, *see* ROYAL ARMS, *under* **Heraldry;** figure of: Clothworkers' Hall, Tower (5), p. 185a (*Plate* 46); figure of: (glass) St. Andrew Undershaft, Aldgate (1), p. 7a; carved sign representing giant porter and dwarf of: Farringdon Within (20), p. 120a.
Charles II, arms, *see* ROYAL ARMS, *under* **Heraldry;** figure of: The Monument, Bridge Within (2), p. 31a (*Plate* 81); figure of William III erroneously named: (glass) St. Andrew Undershaft, Aldgate (1), p. 7a.
Charlton, Emm., wife of Robert Charlton, 1622, tablet to: formerly in All Hallows Staining, now in St. Olave Hart Street, Tower (2), p. 183a (*Plate* 25).
Chase, Richard, 1708, floor-slab to: St. Mary le Bow, Cordwainer (1), p. 80b.
Chauncey, Henry, initials of: and date 1686 on Sundial in Pump Court, Farringdon Without (10), p. 152b.
Chaves, Aaron de, painting by: Aldgate (3), p. 12a.
Cheap Ward: pp. 59–71; parishes in: p. 59b.
Cheapside:
Nos. 64 and 65: Cheap (6), p. 71a (*Plate* 41).
No. 73: Cheap (7), p. 71a (*Plate* 39).
Nos. 123 to 126: Farringdon Within (17), p. 119b.
Cheney, Alice, *see* **Elinor.**
Cheshire Cheese, The, Wine Office Court, Farringdon Without (24), p. 162a.
Chests, *see under* **Furniture.**
Chester, Bishop of, 1661, *see* **Walton.**
Chimney pieces, *see* **Fireplaces.**
Chiswell:
Mary, *see* **Roystone.**
Richard, 1711, floor-slab to: St. Botolph, Aldersgate (2), p. 3a; with his father John, his mother Margaret, his wife Sarah and his children, cartouche to: erected by his son Richard in St. Botolph, Aldersgate (2), p. 3a.
Christ:
INCIDENTS IN THE LIFE OF: paintings in St. Andrew Undershaft, Aldgate (1), said to be: p. 8a; BAPTISM OF: embroidered on funeral palls in Merchant Taylors' Hall, Broad Street (4), p. 37a; carved representation of: on font in St. Margaret Lothbury, Coleman Street (1), p. 73a; IN THE CARPENTER'S SHOP: Painting in Carpenters' Hall, Broad Street (5), p. 37b; Painting of THE DEAD CHRIST: by Romanelli, Castle Baynard (1), p. 51a; THE HOLY FAMILY: St. Mary le Bow, Cordwainer (1), p. 81a; St. Andrew Holborn, Farringdon Without (1), p. 122b; All Hallows Barking, Tower (1), p. 179b; THE LAST SUPPER: Painting said to be by Constantine Francks, St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 92a; carved panel representing: Farringdon Within (1), p. 107b; THE RESURRECTION: Tower (1) (brass), p. 179b; TEACHING IN THE SYNAGOGUE: Painting in Carpenters' Hall, Broad Street (5), p. 37b; IN THE WILDERNESS: Painting in St. Margaret Pattens, Billingsgate (1), p. 16a.
Christ's Hospital, monuments from: now in Christ Church, Farringdon Within (1), p. 106b.
Christ Church, *see under* **Churches.**
Christopher, St., buildings dedicated to: *see under* **Churches.**
Church Court, No. 1: Coleman Street (5), p. 76a.
Churches and Chapels:
See also SECTIONAL PREFACE, p. xxiv, and **Architecture, Ecclesiastic.**

Churches and Chapels : *contd.*

ALL HALLOWS THE GREAT (church destroyed) : Dowgate (1), p. 100a ; fittings from : St. Margaret Lothbury, Coleman Street (1), pp. 73a, b, 74a ; fittings from : St. Michael Paternoster Royal, Vintry (1), pp. 188a, b, 189a, b ; parish of : Dowgate Ward, p. 100a.

ALL HALLOWS THE LESS (church destroyed) : Dowgate (2), p. 100b ; parish of : Dowgate Ward, p. 100a ; Churchyard of : Dowgate (2), p. 100b.

ALL HALLOWS BARKING : Tower (1), p. 176a (*Plan*, p. 176 ; *Plates, see* list of, p. xii) ; parish of : Tower Ward, p. 176a.

ALL HALLOWS BREAD STREET Parish (church destroyed) : Bread Street Ward, p. 25b ; Cordwainer Ward, p. 76b.

ALL HALLOWS HONEY LANE Parish (church destroyed) : Cheap Ward, p. 59b ; Cripplegate Ward Within, p. 88b ; Plate from : now in St. Mary le Bow, Cordwainer (1), pp. 80b, 81a.

ALL HALLOWS LOMBARD STREET : Langbourn (1), p. 166a (*Plan*, p. 166 ; *Plates see* list of, p. xi) ; parts of parish of : Bishopsgate Ward, p. 18b ; Bridge Ward Within, p. 27a ; Langbourn Ward, p. 166a.

ALL HALLOWS LONDON WALL : Broad Street (1), p. 31b (*Plate* 9) ; parts of parish of : Aldgate Ward, p. 4b ; Broad Street Ward, p. 31b.

ALL HALLOWS STAINING (church destroyed) : Langbourn (4), p. 170b ; parts of parish of : Aldgate Ward, p. 4b ; Langbourn Ward, p. 166a ; Tower Ward, p. 176a ; bell from : now in Grocers' Hall, Cheap (5), p. 71a ; Lambe's Chapel Crypt now under churchyard of : Tower (4), p. 185a ; fittings, etc. from : St. Olave Hart Street, Tower (2), pp. 182b, 183a, b.

ALL SOULS, Chapel of : St. Paul's Cathedral, Castle Baynard (1), p. 48a.

AUSTIN FRIARS, *see* DUTCH CHURCH OR JESUS TEMPLE.

CHRIST CHURCH : Farringdon Within (1), p. 104a (*Plan*, p. 105 ; *Plates, see* list of p. ix) ; parish of : Farringdon Ward Within, p. 104a.

DUTCH CHURCH OR JESUS TEMPLE : Broad Street (2), p. 32b (*Plan*, p. 32 ; *Plates* 27, 32, 51, 217) ; inscriptions in 16th-century glass : Broad Street (2), p. 34a.

HOLY GHOST, Chapel of : St. Helen's Church, Bishopsgate (2), p. 19b.

HOLY TRINITY THE LESS Parish (church destroyed) : Queenhithe Ward, p. 173a.

HOLY TRINITY MINORIES (church destroyed, parish now in Stepney Borough) : plate and mummified human head said to be that of Henry Grey, Duke of Suffolk, from : now in St. Botolph, Portsoken (1), p. 172b.

JESUS TEMPLE : *see* DUTCH CHURCH *above.*

LAMBE'S CHAPEL (chapel destroyed) : Tower (2), p. 2a ; (184), p. 185a.

ST. ALBAN WOOD STREET : Cripplegate Within (1), p. 89a (*Plan*, p. 89 ; *Plates* 27, 34) ; parish of : Cripplegate Ward Within, p. 88b.

ST. ALPHEGE LONDON WALL (church destroyed) : Cripplegate Within (3), p. 92b (*Plate* 22) ; parish of : Cripplegate Ward Within, p. 88b.

ST. ALPHEGE, OLD (church destroyed) : Cripplegate Within (4), p. 93a ; portion of Roman town-wall in churchyard of : Cripplegate Within, p. 88b ; remains of church in churchyard of : Cripplegate Within (4), p. 93a.

ST. ANDREW HOLBORN : Farringdon Without (1), p. 120b (*Plan*, p. 120 ; *Plates* 10, 34, 160, 166, 167) ; parish of : Farringdon Without, p. 120a.

ST. ANDREW HUBBARD Parish (church destroyed) : Billingsgate, p. 14b.

ST. ANDREW UNDERSHAFT : Aldgate (1), p. 4 (*Plan*, p. 5 ; *Plates, see* list of, p. v) ; parts of parish of : Aldgate Ward, p. 4b ; Lime Street Ward, p. 172a.

Churches and Chapels : *contd.*

ST. ANDREW BY THE WARDROBE : Castle Baynard (2), p. 53a (*Plan*, p. 54 ; *Plates* 122, 124) ; parish of : Castle Baynard Ward, p. 44a.

ST. ANNE BLACKFRIARS Parish (church destroyed) : Farringdon Within, p. 104a ; plate from : now in St. Andrew by the Wardrobe, Castle Baynard (2), p. 54a, b.

ST. ANNE, Chapel of : Farringdon Without (7), pp. 137b, 140a.

ST. ANNE AND ST. AGNES : Aldersgate (1), p. 1a (*Plan*, p. 2 ; *Plates*, 10, 36, 49) ; parish of : Aldersgate Ward, p. 1a.

ST. ANTHOLIN, BUDGE ROW, Parish (church destroyed) : Cordwainer Ward, p. 76b ; doors and plate from : now in St. Mary Aldermary, Cordwainer (2), p. 83a.

ST. AUGUSTINE, OLD CHANGE : Farringdon Within (2), p. 107b (*Plan*, p. 107 ; *Plates* 2, 9, 35, 161) ; part of parish of : Bread Street Ward, p. 25b ; Farringdon Ward Within, p. 104a.

ST. BARTHOLOMEW THE GREAT : Farringdon Without (2), p. 123a (*Plan*, p. 124 ; *Plates, see* list of, p. x) ; parish of : Farringdon Ward Without, p. 120a ; 13th-century doorway incorporated in No. 57 West Smithfield, Farringdon Without (42), p. 165a ; organ from St. Stephen Walbrook now in : Walbrook (1), p. 196a.

ST. BARTHOLOMEW THE LESS : Farringdon Without (3), p. 129a ; parish of : Farringdon Ward Without, p. 120a.

ST. BARTHOLOMEW EXCHANGE Parish (church destroyed) : Broad Street Ward, p. 31b ; Cornhill Ward, p. 84a ; church plate from : now in St. Margaret Lothbury, Coleman Street (1), p. 73b ; fittings, etc., from : now in St. Giles, Cripplegate Without, pp. 98a, 99b, 100a.

ST. BARTHOLOMEW MOOR LANE Parish (church destroyed) : Cripplegate Ward Without, p. 96b.

ST. BENET FINK Parish (church destroyed) : Broad Street Ward, p. 31b.

ST. BENET GRACECHURCH Parish (church destroyed) : Bridge Ward Within, p. 27a ; copy of Erasmus' Paraphrase and flagons from : now in All Hallows Lombard Street, Langbourn (1), pp. 167 a, 168a ; pulpit from : now in St. Olave Hart Street, Tower (2), p. 183b.

ST. BENET PAUL'S WHARF : Castle Baynard (3), p. 54b (*Plan*, p. 55 ; *Plates, see* list of, pp. vii, viii) ; parish of : Castle Baynard Ward, p. 44a.

ST. BENET SHEREHOG Parish (church destroyed) : Cheap Ward, p. 59b ; Cordwainer Ward, p. 76b ; slab from : now in St. Stephen's Churchyard, Walbrook (1), p. 196a.

ST. BOTOLPH ALDERSGATE : Aldersgate (2), p. 3a ; parish of : Aldersgate Ward, p. 1a ; Roman wall in churchyard of : p. 1a.

ST. BOTOLPH ALDGATE : Portsoken (1), p. 172a (*Plates* 17, 29, 31) ; parish of : Portsoken Ward, p. 172a.

ST. BOTOLPH BILLINGSGATE Parish (church destroyed) : Billingsgate Ward, p. 14b.

ST. BOTOLPH, Bishopsgate Street Without : Bishopsgate (3), p. 24b ; parish of : in Bishopsgate Ward, p. 18b.

ST. BRIDE : Farringdon Without (4), p. 129b (*Plan*, p. 130 ; *Plates* 1, 9, 33, 175) ; parish of : Farringdon Ward Without, p. 120a.

ST. CHRISTOPHER LE STOCKS Parish (church destroyed) : Broad Street Ward, p. 31b ; Cornhill Ward, p. 84a ; monuments and paintings from : now in St. Margaret Lothbury, Coleman Street (1), p. 73b.

ST. CLEMENT EASTCHEAP : Candlewick (1), p. 38a (*Plan*, p. 39 ; *Plates* 5, 13, 78, 83) ; parts of parish of : Candlewick Ward, p. 37b ; Langbourn Ward, p. 166a.

Churches and Chapels : *contd.*

St. Dionis Backchurch (church destroyed) : Langbourn (5), p. 170b ; parts of parish of : Langbourn Ward, p. 166a ; Lime Street Ward, p. 172a ; monuments formerly in : now in All Hallows Lombard Street, Langbourn (1), p. 167b.

St. Dunstan in the East : Tower (3), p. 183b (*Plates* 20, 25, 146) ; parish of : Tower Ward, p. 176a.

St. Dunstan in the West : Farringdon Without (5), p. 132b (*Plates* 21, 26, 66) ; parish of : Farringdon Without, p. 120a.

St. Dunstan, Chapel of : St. Paul's Cathedral, Castle Baynard (1), pp. 48a, 51a, b.

St. Edmund King and Martyr : Langbourn (2), p. 168a (*Plan*, p. 169 ; *Plates*, *see* list of, p. xi) ; parts of parish of : Cornhill Ward, p. 84a ; Langbourn Ward, p. 166a.

St. Ethelburga : Bishopsgate (1), p. 18b (*Plan*, p. 19 ; *Plates* 14, 15, 63, *Frontispiece*) ; parish of : Bishopsgate Ward, p. 18b.

St. Faith under St. Paul's Parish (church destroyed) : Castle Baynard, p. 44a ; Farringdon Within, p. 104a ; chapel in crypt of St. Paul's Cathedral : Castle Baynard (1), p. 50a, b (*Plan*, p. 49 ; *Plates* 92, 105–7, 110–2

St. Gabriel Fenchurch Parish (church destroyed) : Langbourn Ward, p. 166a

St. George Botolph Lane Parish (church destroyed) : Billingsgate Ward, p. 14b ; chairs from : St. Margaret Pattens, Billingsgate (1), p. 15b ; monument and Royal Arms from : St. Mary at Hill, Billingsgate (2), p. 18a.

St. George, Chapel of : *see* St. Michael and St. George.

St. Giles : Cripplegate Without, p. 96b (*Plan*, p. 97 ; *Plates* 24, 27, 50, 137, 152) ; parish of : Cripplegate Ward Without, p. 96b.

St. Gregory by St. Paul's Parish (church destroyed) : Castle Baynard, p. 44a.

St. Helen : Bishopsgate (2), p. 19a (*Plan*, p. 20 ; *Plates*, *see* list of, p. vi) ; parish of : Bishopsgate Ward, p. 18b.

St. James Duke's Place Parish (church destroyed) : Aldgate Ward, p. 4b ; glass from : St. Katharine Cree, Aldgate (2), p. 10a.

St. James Garlickhithe : Vintry (2), p. 189b (*Plan*, p. 190 ; *Plates* 10, 16, 18, 162, 221) ; parish of : Vintry Ward, p. 186b ; fittings from St. Michael Queenhithe transferred to : Queenhithe (3), p. 175a.

St. James on the Wall, Hermitage of : Tower (4), p. 185a.

St. John the Baptist upon Walbrook Parish (church destroyed) : Cordwainer Ward, p. 76b ; Vintry Ward, p. 186b ; Walbrook Ward, p. 193b ; plate from : St. Mary Aldermary, Cordwainer (2), p. 83a.

St. John the Evangelist Parish (church destroyed) : Bread Street Ward, p. 25b.

St. John Zachary Parish (church destroyed) : Aldersgate Ward, p. 1a ; Cripplegate Ward Within, p. 88b ; plate and tablet from : St. Anne and St. Agnes, Aldersgate (1), p. 2b.

St. Katharine Coleman Parish (church destroyed) : Aldgate Ward, p. 4b ; monuments from : St. Olave Hart Street, Tower (2), p. 183a.

St. Katharine Cree : Aldgate (2), p. 8b (*Plan*, p. 8 ; *Plates*, *see* list of, p. v) ; parish of : Aldgate Ward, p. 4b.

St. Lawrence Jewry : Cheap (1), p. 59b (*Plan*, p. 60 ; *Plates*, *see* list of, p. viii) ; parts of parish of : Cheap Ward, p. 59b ; Cripplegate Ward Within, p. 88b.

St. Lawrence Pountney (church destroyed) : Candlewick (3), p. 43b ; parts of parish of : Candlewick Ward, p. 37b ; Dowgate Ward, p. 100a ; Walbrook Ward, p. 193b.

Churches and Chapels : *contd.*

St. Leonard Eastcheap Parish (church destroyed) : Billingsgate Ward, p. 14b ; Bridge Ward Within, p. 27a ; Candlewick Ward, p. 37b ; alms-dishes from : All Hallows Lombard Street, Langbourn (1), p. 168a.

St. Leonard Foster Lane Parish (church destroyed) : Aldersgate Ward, p. 1a ; plate from : Christ Church, Farringdon Within (1), p. 107a.

St. Magnus the Martyr : Bridge Within (1), p. 27a (*Plan*, p. 28 ; *Plates*, *see* list of, p. vi) ; parish of : Bridge Ward Within, p. 27a.

St. Margaret Lothbury : Coleman Street (1), p. 71a (*Plan*, p. 72 ; *Plates*, *see* list of, p. viii) ; parts of parish of : Broad Street Ward, p. 31b ; Coleman Street Ward, p. 71a ; fittings from All Hallows the Great now in : Dowgate (1), p. 100b ; vicarage of : incorporating part of church of St. Olave Old Jewry, Coleman Street (3), p. 76a.

St. Margaret Moses Parish (church destroyed) : Bread Street Ward, p. 25b ; chest from : St. Mildred, Bread Street (1), p. 26a.

St. Margaret New Fish Street Parish (church destroyed) : Bridge Ward Within, p. 27a ; plate from : St. Magnus the Martyr, Bridge Within (1), p. 30a.

St. Margaret Pattens : Billingsgate (1), p. 14b (*Plan*, p. 15 ; *Plates*, *see* list of, p. v) ; parts of parish of : Billingsgate Ward p. 14b ; Tower Ward, p. 176a.

St. Martin le Grand (collegiate church now destroyed), p. xxvi.

St. Martin Ludgate : Farringdon Within (3), p. 109a (*Plan*, p. 109 ; *Plates*, *see* list of, p. ix) ; part of parish of : Farringdon Ward Within, p. 104a ; courtyard of Stationers' Hall used as churchyard of : Farringdon Within (9), p. 117a.

St. Martin Orgar (church destroyed) : Candlewick (4), p. 44a ; parish of : Candlewick Ward, p. 37b ; Table of Benefactors from : St. Clement Eastcheap, Candlewick (1), p. 38b.

St. Martin Outwich Parish (church destroyed) : Bishopsgate Ward, p. 18b ; Broad Street Ward, p. 31b ; Cornhill Ward, p. 84a ; brasses, Communion table and monuments from : St. Helen, Bishopsgate (2), pp. 22b, 23b, 24a ; Nicholas Wotton, formerly rector of : Bishopsgate (2), p. 22b.

St. Martin Pomeroy Parish (church destroyed) : Cheap Ward, p. 59b ; plate from : St. Margaret Lothbury, Coleman Street (1), p. 73b.

St. Martin Vintry Parish (church destroyed) : Vintry Ward, p. 186b.

St. Mary Abchurch : Candlewick (2), p. 40b (*Plan*, p. 41 ; *Plates*, *see* list of, p. vii) ; parts of parish of : Candlewick Ward, p. 37b ; Walbrook Ward, p. 193b.

St. Mary Aldermary : Cordwainer (2), p. 81a (*Plan*, p. 82 ; *Plates* 9, 34, 44, 145–6) ; parish of : Cordwainer Ward, p. 76b.

St. Mary Bothaw Parish (church destroyed) : Dowgate Ward, p. 100a ; Walbrook Ward, p. 193b ; chest and plate from : St. Swithin, Walbrook (2), pp. 197b, 198a.

St. Mary le Bow : Cordwainer (1), p. 76b (*Plan*, p. 77 ; *Plates* 1, 141) ; crypt of : p. 79b (*Plan*, p. 79 ; *Plates* 142–3–4) ; parts of parish of : Cheap Ward, p. 59b ; Cordwainer Ward, p. 76b.

St. Mary, Chapel of : St. Helen's Church, Bishopsgate (2), p. 19b.

St. Mary Colechurch Parish (church destroyed) : Cheap Ward, p. 59b.

St. Mary-within-Cripplegate, Priory and Hospital of : founded by William de Elsing, 1329, Cripplegate Within (3), p. 92b.

Churches and Chapels : *contd.*

St. Mary at Hill : Billingsgate (2), p. 16b (*Plan*, p. 17 ; *Plates* 16, 25–6) ; parish of : Billingsgate Ward, p. 14b.

St. Mary Magdalene Milk Street Parish (church destroyed) ; Cripplegate Ward Within, p. 88b ; Queenhithe Ward, p. 173a ; plate from : St. Lawrence Jewry, Cheap (1), p. 62b ; ragstone from : incorporated in rebuilding of St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 91a.

St. Mary Magdalene Old Fish Street Parish (church destroyed) : Billingsgate Ward, p. 14b ; Castle Baynard Ward, p. 44a ; brass from : St. Martin Ludgate, Farringdon Within (3), p. 110a ; plate from : on loan at London Museum, Farringdon Within (3), p. 111a.

St. Mary Mounthaw Parish (church destroyed) : Queenhithe Ward, p. 173a.

St. Mary Somerset (church destroyed) : Queenhithe (2), p. 174b (*Plate* 147) ; parish of : Queenhithe Ward, p. 173a ; Communion table said to be from : St. Nicholas Cole Abbey, Queenhithe (1), p. 174a.

St. Mary Staining (church destroyed) : Aldersgate (3), p. 3a ; parts of parish of : Aldersgate Ward, p. 1a ; Cripplegate Ward Within, p. 88b.

St. Mary the Virgin Aldermanbury : Cripplegate Within (2), p. 90b (*Plan*, p. 91 ; *Plates* 5, 24, 45, 77) ; parish of : Cripplegate Ward Within, p. 88b.

St. Mary the Virgin, *see also* the Temple Church.

St. Mary Woolchurch Parish (church destroyed) : Cornhill Ward, p. 84a ; Walbrook Ward, p. 193b.

St. Mary Woolnoth : Langbourn (3), p. 170a (*Plate* 32) ; parts of parish of : Cornhill Ward, p. 84a ; Langbourn Ward, p. 166a ; Walbrook Ward, p. 193b.

St. Matthew Friday Street Parish (church destroyed) : Bread Street Ward, p. 25b ; Farringdon Ward Within, p. 104a ; carvings from : St. Leonard Foster Lane Schoolhouse, Aldersgate (8), p. 4a ; Communion table, monument and tablet from : St. Vedast, Farringdon Within (4), pp. 113a, 114a.

St. Michael Bassishaw Parish (church destroyed) : Bassishaw Ward, p. 13a ; fittings from : St. Lawrence Jewry, Cheap (1), pp. 62a, 63a.

St. Michael Cornhill : Cornhill (1), p. 84a (*Plan*, p. 84 ; *Plates* 47, 83) ; tablet to William Daie in St. Giles Cripplegate, but body buried at : Cripplegate Without, p. 99a ; parish of : Cornhill Ward, p. 84a.

St. Michael Crooked Lane Parish (church destroyed) : Bridge Ward Within, p. 27a ; Candlewick Ward, p. 37b ; benefactors' tablet, floor-slab and plate from : St, Magnus the Martyr, Bridge Ward Within (1), pp. 29b, 30a, b.

St. Michael Paternoster Royal : Vintry (1), p. 186b (*Plan*, p. 187 ; *Plates, see* list of p. xii) ; parts of parish of : Dowgate Ward, p. 100a ; Vintry Ward, p. 186b ; fittings from All Hallows the Great now in : Dowgate (1), p. 100b.

St. Michael Queenhithe (church destroyed) : Queenhithe (3), p. 175a ; parish of : Queenhithe Ward, p. 173a ; fittings from : St. James Garlickhithe, Vintry (2), p. 101a, b.

St. Michael le Querne Parish (church destroyed) : Farringdon Ward Within, p. 104a.

St. Michael Wood Street Parish (church destroyed) : Cripplegate Ward Within, p. 88b ; Communion table and monuments from : St. Alban, Cripplegate Within (1), p. 90a, b.

St. Michael and St. George, Chapel of : St. Paul's Cathedral, Castle Baynard (1), pp. 48a, 49b, 51b, 52b.

Churches and Chapels : *contd.*

St. Mildred : Bread Street (1), p. 25b (*Plan*, p. 25 ; *Plates, see* list of, p. vi) ; parts of parish of : Bread Street Ward, p. 25b ; Queenhithe Ward, p. 173a.

St. Mildred Poultry Parish (church destroyed) : Cheap Ward, p. 59b ; chest from : St. Margaret Lothbury, Coleman Street (1), p. 73a.

St. Nicholas Acons Parish (church destroyed) : Langbourn Ward, p. 166a.

St. Nicholas Cole Abbey : Queenhithe (1), p. 173a (*Plan*, p. 173 ; *Plates* 3, 7, 13, 214) ; parts of parish of : Bread Street Ward, p. 25b ; Queenhithe Ward, p. 173a.

St. Nicholas Olave Parish (church destroyed) : Queenhithe Ward, p. 173a.

St. Olave Hart Street : Tower (2), p. 180b (*Plan*, p. 181 ; *Plates, see* list of p. xii) ; parts of parish of : Aldgate Ward, p. 4b ; Tower Ward p. 176a ; gateway : Tower (2), p. 183b.

St. Olave Old Jewry (church destroyed) : Coleman Street (3), p. 75b ; parish of : Coleman Street Ward, p. 71b ; fittings and monuments from : St. Margaret Lothbury, Coleman Street (1), pp. 73a, b, 74 a.

St. Olave Silver Street (church destroyed) : Aldersgate (4), p. 3b ; parts of parish of : Aldersgate Ward, p. 1a ; Cripplegate Ward Within, p. 88b ; Farringdon Ward Within, p. 104a.

St. Pancras Soper Lane Parish (church destroyed) : Cheap Ward, p. 59b ; Cordwainer, p. 76b.

St. Paul's Cathedral : Castle Baynard (1), p. 44b (*Plans* pp. 44, 49 ; *Plates, see* list of, p. vii) ; font said to have come from : All Hallows, Broad Street (1), p. 32a ; models in library of : p. 50a ; early 18th-century view of : p. 51a.

St. Peter : Cornhill (2), p. 85b (*Plan*, p. 86 ; *Plates* 63, 139) ; parts of parish of : Bishopsgate Ward, p. 18b ; Cornhill Ward, p. 84a ; Lime Street Ward, p. 172a.

St. Peter Paul's Wharf Parish (church destroyed) : Castle Baynard Ward, p. 44a ; Queenhithe Ward, p. 173a.

St. Peter le Poor Parish (church destroyed) : Broad Street Ward, p. 31b.

St. Peter Westcheap Parish (church destroyed) : Cripplegate Ward Within, p. 88b ; Farringdon Ward Within, p. 104a.

St. Sepulchre : Farringdon Without (6), p. 134a (*Plan*, p. 135 ; *Plates* 13, 176–7) ; parish of : Farringdon Ward Without, p. 120a.

St. Stephen : Coleman Street (2), p. 74b (*Plan*, p. 74 ; *Plates* 9, 38, 43, 140) ; parish of : Coleman Street Ward, p. 71b.

St. Stephen, Chapel of : St. Sepulchre, Farringdon Without (6), pp. 134a, 135a.

St. Stephen : Walbrook (1), p. 193b (*Plan*, p. 194 ; *Plates* 11, 43, 222, 226–7) ; parts of parish of : Cheap Ward, p. 59b ; Walbrook Ward, p. 193b.

St. Swithin London Stone : Walbrook (2), p. 196b (*Plan*, p. 197 ; *Plates* 12, 35, 44, 62) ; parish of : Walbrook Ward, p. 193b.

St. Thomas of Acon (church destroyed) : Mercers' Hall on site of : Cheap (4), p. 68b.

St. Thomas Apostle (church destroyed) : Vintry (3), p. 192a ; churchyard of : Vintry (3), p. 192a ; parts of parish of : Cordwainer Ward, p. 76b ; Vintry Ward, p. 186b.

St. Vedast : Farringdon Within (4), p. 111b (*Plan*, p. 112 ; *Plates* 2, 43, 79, 162) ; parts of parish of : Cripplegate Ward Within, p. 88b ; Farringdon Ward Within, p. 104a.

Churches and Chapels : *contd.*
TEMPLE CHURCH OF ST. MARY THE VIRGIN : Farringdon Without (7), p. 137a (*Plan*, p. 138 ; *Plates*, *see* list of pp. x, xi) ; common use of : by Societies of Inner and Middle Temple : Farrington Without (9), p. 143b ; organ built for : by Renatus Harris, now in St. Andrew Holborn, Farringdon Without (1), p. 122b ; pulpit in Christ Church probably from : Farringdon Within (1), p. 107a.
Churchill, John, 1709, tablet to : Temple Church, Farringdon Without (7), p. 142b.
Cibber, Caius Gabriel : carvings on The Monument by : Bridge Within (2), p. 31a (*Plate* 81) ; monument to Sir William Russell, 1705, in St. Dunstan's by : Tower (3), p. 184b (*Plate* 20) ; monument to Mary Browning in St. Lawrence Jewry by : Cheap (1) ; p. 61b.
Cisterns, *see under* **Leadwork ;** *see also* SECTIONAL PREFACE, p. xxix.
City Companies :
See also SECTIONAL PREFACE *under* SECULAR BUILDINGS, p. xxvii.
(Note : *For blazons of arms*, *see* p. 203.)
APOTHECARIES : Arms of : Farringdon Within (7), pp. 114b, 115a ; HALL : Farringdon Within (7), p. 114a (*Plates* 46, 48).
ARMOURERS AND BRASIERS : Arms of : (wood-carving) Coleman Street (4), p. 76a ; HALL : Coleman Street (4), p. 76a.
BAKERS : Ancient Arms of : *see* **Heraldry.**
BARBERS : Arms of : Farringdon Within (8), p. 116a, b ; HALL : Farringdon Within (8), p. 115b (*Plan*, p. 115 ; *Plates* 17, 150, 164–5).
BREWERS : Arms of : before 1550, *see* **Heraldry ;** after 1550, St. Katharine Cree, Aldgate (2), p. 9b ; glass, carvings, cistern, etc., Cripplegate Within (6), pp. 93, 94, 95 ; on Harvist and Langlie monuments, Cripplegate Without, p. 98b ; Crest of : Cripplegate Within (6), p. 95a ; HALL : Cripplegate Within (6), p. 93b (*Plan*, p. 94 ; *Plates*, *see* list of p. ix).
CARPENTERS : Arms of : after 1550, Broad Street (5), p. 37b ; HALL : Broad Street (5), p. 37a (*Plates* 8, 17) ; Masters and Wardens from 1656 to 1684 on glass panels in Committee Room, p. 37b ; 16th-century paintings in Hall, p. 37b (*Plate* 85).
CLOTHWORKERS : Arms of : St. Katharine Cree, Aldgate (2), pp. 9b, 10a ; Tower (5), p. 185a ; Vintners' Hall, Vintry (4), p. 192b ; HALL : Tower (5), p. 185a (*Plates* 44, 46, 224) ; Ram from barge, Tower (5), p. 185a (*Plate* 47).
COACHMAKERS : Arms of : Aldersgate (7), p. 4a ; HALL : Aldersgate (7), p. 3b (*Plate* 52).
COOPERS : Arms of : Bassishaw (3), p. 14a ; HALL : Bassishaw (3), p. 14a.
CORDWAINERS : Arms of : St. Katharine Cree (glass), Aldgate (2), p. 10a ; HALL : Bread Street (2), p. 27a.
CUTLERS : Arms of : Farringdon Within (11), p. 118a ; HALL : Farringdon Within (11), p. 118a.
DRAPERS : Arms of : St. Katharine Cree, Aldgate (2), p. 9b.
DYERS : Arms of : St. Katharine Cree, Aldgate (2), p. 9b ; Dowgate (5), p. 103a ; HALL : Dowgate (5), p. 103a.
FISHMONGERS : Arms of : before 1550 *see under* **Heraldry ;** after 1550, St. Katharine Cree, Aldgate (2), p. 9b ; HALL : Bridge Within (3), p. 31b.
GIRDLERS : Arms of : Bassishaw (1), pp. 13b, 14a ; HALL : Bassishaw (1), p. 13b (*Plates*, *see* list of, p. v).
GOLDSMITHS : Arms of : St. Mary le Bow, Cordwainer (1), p. 80b ; St. Katharine Cree, Aldgate (2), p. 9b ; HALL : Aldersgate (5), p. 3b (*Plates* 8, 46).
City Companies : *contd.*
GROCERS : Arms of : before 1550, *see under* **Heraldry ;** after 1550, St. Katharine Cree, Aldgate (1), p. 9b ; Harvie monument, Cripplegate Within (1), p. 90b ; St. Stephen, Walbrook (1), p. 196a ; HALL : Cheap (5), p. 70b ; 15th-century bell from St. Mary Woolnoth preserved in : Langbourn (4), p. 170b.
HABERDASHERS : Arms of : St. Katharine Cree, Aldgate (2), p. 9b ; Cripplegate Within (5), p. 93b ; HALL : Cripplegate Within (5), p. 93a (*Plate* 17).
INNHOLDERS : Arms of : Dowgate (6), p. 103a, b) ; HALL : Dowgate (6), p. 103a (*Plates* 158, 160).
IRONMONGERS : Arms of : before 1550, *see under* **Heraldry ;** after 1550, St. Katharine Cree, Aldgate (2), p. 9b ; HALL : Aldersgate (6), p. 3b.
JOINERS : HALL, modern building on site of : Vintry (5), p. 193a.
LEATHERSELLERS : Arms of : St. Katharine Cree, Aldgate (2), p. 9b ; Bishopsgate (2), p. 23a ; HALL : Bishopsgate (5), p. 25a.
MERCERS : Arms of : before 1550, *see under* **Heraldry ;** after 1550, St. Katharine Cree, Aldgate (2), p. 9b ; Cheap (4), p. 70a, b ; Barnard's Inn bought by : Farringdon Without (14), p. 159a ; HALL : Cheap (4), p. 68b (*Plan*, p. 69 ; *Plates* 64, 133–6) ; Chapel of : Cheap (4), p. 68b ; stone sign of : Bishopsgate (7), p. 25a.
MERCHANT TAYLORS : Arms of : before 1550, *see under* **Heraldry ;** after 1550, St. Katharine Cree, Aldgate (2), p. 9b ; St. Michael, Cornhill (1), p. 85b ; HALL : Broad Street (4), p. 34b (*Plan*, p. 35 ; *Plates* 84, 86, 165) ; probable position of Chapel of : Broad Street (4), p. 34b.
MERCHANT VENTURERS : Arms of : before 1550, *see under* **Heraldry.**
PAINTER-STAINERS : Arms of : Queenhithe (4), p. 175b ; HALL : Queenhithe (3), p. 175a (*Plates* 46, 215).
PARISH CLERKS : Arms of : Cripplegate Within (7), p. 95b ; HALL : Cripplegate Within (7), p. 95a.
PEWTERERS : Arms of : Langbourn (6), p. 171a, b ; Crest of : Langbourn (6), p. 171b ; OLD HALL of : Langbourn (6), p. 171a (*Plate* 210).
SADDLERS : Arms of : before 1550, *see under* **Heraldry ;** after 1550, Farringdon Within (10), p. 117b ; HALL : Farringdon Within (10), p. 117b.
SALTERS : Arms of : before 1550, *see under* **Heraldry ;** after 1550, St. Katharine Cree, Aldgate (2), p. 9b ; St. Swithin, Walbrook (2), p. 198b ; HALL : Walbrook (3), p. 198b.
SKINNERS : Arms of : St. Katharine Cree, Aldgate (2), p. 9b ; Crest of : Cordwainer (7), p. 84a ; HALL : Dowgate (3), p. 100b (*Plates* 153–5).
STATIONERS : Arms of : Farringdon Within (9), p. 117b ; Crest of : Farringdon Within (9), p. 117b ; HALL : Farringdon Within (9), p. 116b (*Plates* 8, 168).
TALLOW CHANDLERS : Arms of : Dowgate (4), pp. 101b, 102, 103a ; HALL : Dowgate (4), p. 101a (*Plan*, p. 102 ; *Plates* 156–7).
VINTNERS : Arms of : before 1550, *see under* **Heraldry ;** after 1550, St. Katharine Cree, Aldgate (2), p. 9b ; Vintry (4), pp. 192b, 193a ; HALL : Vintry (4), p. 192a (*Plates* 225, 228).
WATERMEN : HALL : Billingsgate (3), p. 18a.
WEAVERS : HALL : fittings from, at 22 Basinghall Street, Bassishaw (2), p. 14a.
WOODMONGERS : Arms of : on alms-dish, St. Andrew by the Wardrobe, Castle Baynard (2), p. 54a.
Clarendon :
Edward, Earl of, *see* **Hide.**
Henry, Earl of, *see* **Hide.**
Clark :
Sir Edward, 1703, Lord Mayor, tablet to : from St. Matthew Friday Street, now in St. Vedast, Farringdon Within (4), p. 113a.
P. P., 1695, inscription in Tower of St. Dunstan in the East : Tower (3), p. 184a.

Clarke :
Edward, wainscoting in Great Parlour of Merchant Taylors' Hall presented by, 1683 : Broad Street (4), p. 36b.
Henry, shield-of-arms of (glass), from Serjeants' Inn : Farringdon Without (12), p. 159a.
Iaan, Churchwarden of St. Giles, 1660, name inscribed on remains of gateway in churchyard : Cripplegate Without, p. 100a.
John, Master of Parish Clerks' Company, 1675, portrait of (glass) : Cripplegate Within (7), p. 95b (*Plate* 14).
Robert, Principal of Barnard's Inn, 1698, shield-of-arms of (glass) : Farringdon Without (14), p. 159b.
Sir Thomas, 1660, and Mary his wife, 1672, floor-slab to : now in churchyard of Temple Church, Farringdon Without (7), p. 143a.
William, cup of 1624 given to All Hallows Lombard Street by : Langbourn (1), p. 167b.
Clement, St., buildings dedicated to : *see under* **Churches.**
Cleveland, Elizabeth, *see* **Cox.**
Clifford :
George, Earl of Cumberland, 1605, shield-of-arms of (glass), from Serjeants' Inn : Farringdon Without (12), p. 159a.
Thomas, Lord, of Chudleigh : achievement-of-arms of, in Middle Temple Hall (glass) : Farringdon Without (10), p. 150b.
Clifford's Inn, *see* **Inns of Court and Chancery.**
Clifton, Sir John, shield-of-arms in Middle Temple Hall (glass) : Farringdon Without (10), p. 150a.
Clinch, William and Elizabeth his wife, 1711, floor-slab to : Christ Church, Farringdon Within (1), p. 106b.
Clitheroe, monument, fragment from the : St. Helen's, Bishopsgate (2), p. 24b.
Clitherow :
Bridget, daughter of Sir Christopher Clitherow, 1681, monument to : St. Andrew Undershaft, Aldgate (1), p. 7b.
Sir Christopher, 1642, Lord Mayor, and Katherine (Rowland) and Mary (Campbell) his wives, also Mary (Gregory) wife of James Clitherow, 1662, and her daughter, tablet to : St. Andrew Undershaft, Aldgate (1), p. 7b.
Clocks and clock-cases :
In Churches :
17th-century : Billingsgate (2), p. 17b ; Bread Street (1), p. 26b ; Bridge Ward Within (1), p. 29a ; Candlewick (1), p. 39a ; Castle Baynard (1), p. 48b ; Vintry (2), p. 191a ; Walbrook (2), p. 197b.
18th-century : Aldgate (1), p. 6a ; Bridge Ward Within (1), p. 29a ; Cripplegate Without, p. 98a ; Farringdon Without (1), p. 121a.
In City Halls :
18th-century : Cripplegate Within (5), p. 93a.
In St. Bartholomew's Hospital :
18th-century : Farringdon Without (16), p. 160b.
Cloisters, remains of :
Austin Friars : Broad Street (2), p. 33b.
St. Bartholomew's : Farringdon Without (2), pp. 123b, 127a, 128b.
Blackfriars : Farringdon Within (5), p. 114a ; (7), p. 114b.
St. Helen's : Bishopsgate (2), pp. 21a, 22a.
Old St. Paul's : Castle Baynard (1), p. 52b.
Cloth Fair, Nos. 41 and 42 : Farringdon Without (44), p. 165a (*Plate* 203).
Clothworkers' Hall, *see* **City Companies.**
Cobham, Lord, *see* **Brooke.**
Coby, Martha (Shelley), 1707, wife of Robert Coby, tablet to : St. Paul's Cathedral, Castle Baynard (1), p. 50a.
Cock, carved wooden, late 17th-century, in Cock Tavern : Farringdon Without (22), p. 162a.
Cock, George, *see* **Cockrill.**
„ Tavern, Farringdon Without (22), p. 162a.
„ Theodore, 1697, and John Cock, 1706, floor-slab to : Dutch Church or Jesus Temple, Broad Street (2), p. 34a.
Cockrill, John, and George Cock, Churchwardens of St. Thomas Apostle, names and date 1714, inscribed on stone in churchyard : Vintry (3), p. 192a.
Coffins and coffin-lids :
13th-century : Bishopsgate (2), p. 22b ; Cheap (3), p. 67a ; Farringdon Without (2), p. 127b ; (7), p. 140b.
Late 13th or early 14th-century : Cheap (3), p. 67a.
Undated : Farringdon Without (2), p. 127b.
Cokain, Sir William, 1626, mutilated marble effigy of : St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 111).
Coke :
Clement, 1629–30, tablet to : Temple Church, Farringdon Without (7), p. 142a (*Plate* 189).
Sir Edward, name in glass panel in Inner Temple Library : Farringdon Without (9), p. 145b.
Colclough, Mary (Blagge), wife of Adam Colclough, tablet to : St. Dunstan, Farringdon Without (5), p. 133a.
Coldoche, Alice (Burton), wife successively of Richard Waterson, Francis Coldoche and Isaac Bynge, *see* **Bynge.**
Coleman Street Ward, pp. 71–76 ; parishes in, p. 71b.
Coles, George, 1683, floor-slab to : St. Vedast, Farringdon Within (4), p. 113b.
College of Arms, The, Castle Baynard (5), p. 57a ; plan of, p. 58 (*Plates* 40, 48, 125); arms of, Castle Baynard (3), p. 56b ; (*Plate* 17) ; (5), p. 58a. (Note : For blazon, *see* p. 203.)
„ **Hill,** Nos. 21, 22 and 22a, Vintry (6), p. 193a (*Plates* 39, 159).
„ **Street,** Nos. 24 and 26, Vintry (7), p. 193b.
Collegiate Buildings, *see* Sectional Preface, p. xxvi, and *see also* **Inns of Court and Chancery.**
Colleton, Lady Anne, Communion Rails given to All Hallows Barking by : Tower (1), p. 178b.
Collett, Thomas, 1703, and Sarah (Howland) his wife, 1714, monument to : St. Magnus the Martyr, Bridge Ward Within (1), p. 29b.
Collier, Rebecca and Hannah, infants, and Mary, 1709, daughters of Joseph Collier, floor-slab to : St. Margaret Lothbury, Coleman Street (1), p. 73b.
Collins, Anthony, Treasurer of Middle Temple, stone panel inscribed with initials of, and date, 1667 : Farringdon Without (10), p. 154b.
Commandments, the Ten : on reredoses, Bread Street (1), p. 27a ; Bridge Ward Within (1), p. 30a ; Candlewick (1), p. 40b, (2), p. 43 b ; Castle Baynard (3), p. 56b ; Coleman Street (2), p. 75b ; Farringdon Within (1), p. 107a, (3), p. 111a ; Farringdon Without (6), p. 137a ; Langbourn (2), p. 170a ; Queenhithe (1), p. 174b ; Vintry (1), p. 189a ; Walbrook (2), p. 198b ; on echal, Aldgate (3), p. 12a ; on panels, Cripplegate Within (1), p. 90b ; Cripplegate Without, p. 100a.
Communion Rails :
See also Sectional Preface, p. xxviii.
17th-century : Billingsgate (1), p. 15b, (2), p. 17b ; Bread Street (1), p. 26a ; Bridge Ward Within (1), p. 29a (*Plate* 38) ; Candlewick (1), p. 39a ; Castle Baynard (2), p. 54a, (3), p. 56a ; Cheap (1), p. 61b, (4), p. 70a ; Coleman Street (1), p. 73a (*Plate* 38) ; (2), p. 75a (*Plate* 38) ; Cordwainer (1), p. 80a, (2) (now enclosing font), p. 83a ; Farringdon Within (1), p. 106a, (3), p. 110a, (4), p. 112b ; Farringdon Without (1), p. 121b ; Langbourn (2), p. 169b ; Queenhithe (1), p. 174a ; Tower (2), p. 182a ; Vintry (1), p. 188a ; Walbrook (1), p. 195b, (2), p. 197b.

Communion Rails : *contd.*
Late 17th or early 18th-century : Vintry (2), p. 191a.
Early 18th-century : Cornhill (2), p. 87a : Cripplegate Without p. 98a ; Tower (1), p. 178b.
Communion Tables :
See also SECTIONAL PREFACE, p. xxviii.
17th-century : Aldersgate (2), p. 3a ; Billingsgate (2), p. 17b ; Bread Street (1), p. 26a ; Bridge Ward Within (1), p. 29a ; Candlewick (1), p. 39a, (2), p. 42a (*Plate* 43) ; Castle Baynard (2), p. 54a, (3), p. 56a (*Plate* 43) ; Cheap (1), p. 61a, (4), p. 70a ; Coleman Street (1), p. 73a, (2), p. 75a (*Plate* (43) ; Cordwainer (1), p. 80a, (2), p. 83a ; Cornhill (1), p. 85a ; Cripplegate Within (1), p. 90a ; Farringdon Within (1), p. 106a, (2), p. 108b, (3), p. 110a, (4), p. 112b (*Plate* 43) ; Langbourn (1), p. 167a, (2), p. 169b ; Portsoken (1), p. 172a ; Queenhithe (1), p. 174a ; Tower (1), p. 178b (*Plate* 43) ; Vintry (1), p. 188a ; Walbrook (1), p. 195b (*Plate* 43), (2), p. 197b.
Late 17th or early 18th-century : Castle Baynard (1), p. 48b ; Vintry (2), p. 191a.
Early 18th-century : Bishopsgate (2), p. 22b ; Cornhill (2), p. 87a.
Compton, Henry, Bishop of London, portrait of, St. Paul's Cathedral, Castle Baynard (1), p. 51a ; arms of, St. Paul's Cathedral, Castle Baynard (1), pp. 45a, 51b, 52a.
Concord, allegorical figure representing, in painting by Sir James Thornhill in Guildhall, Cheap (3), p. 68a.
Conny, Thomas, Churchwarden of St. Giles, 1660, name inscribed on remains of gateway in churchyard, Cripplegate Without, p. 100a.
Cooke :
Edward, 1652, monument to : St. Bartholomew the Great, Farringdon Without (2), p. 128b.
Thomas, 1692, floor-slab to : St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Cooper, Martha, *see* **Huitson.**
Coopers' Hall, *see* **City Companies.**
Copping, Laurence, *see* **Holbrook.**
Coppuldike, George, Principal of Barnard's Inn, 1594, shield-of-arms of (glass) : Farringdon Without (14), p. 159b.
Corbet :
Andrew, shield-of-arms in Middle Temple Hall (glass) : Farringdon Without (10), p. 150a.
Edward, church plate given to St. Martin Ludgate by, now on loan at London Museum : Farringdon Within (3), p. 111a.
Samuel, 1701, Sarah his wife, 1713, and another later, floor-slab to : now in churchyard of Temple Church, Farringdon Without (7), p. 143a.
Corbet Court, Gracechurch Street, No. 4, stone sign on : Bishopsgate (7), p. 25a.
Cordoueiro, Commandments painted by, in Synagogue of Spanish and Portuguese Jews, Aldgate (3), p. 12a.
Cordwainer Ward, pp. 76–84 ; parishes in, p. 76b.
Cordwainers' Hall, *see* **City Companies.**
Cornhill Ward, pp. 84–88 ; parishes in, p. 84a.
Cornwall, Margaret Laurencia (Huyssen) wife of Col. Henry Cornwall, 1692, tablet to : Dutch Church, Broad Street (2), p. 34a (*Plate* 27).
Coston, John, 1614, Frances (Blyth) his wife, 1637, and Anne his daughter, 1621, tablet to : St. Botolph's, Aldersgate (2), p. 3a.
Cotesbrook, Robert, 1393, brass to : St. Helen's, Bishopsgate (2), p. 22b.
Cottle, Mark and Alice, tablet to : St. Benet's, Castle Baynard (3), p. 56a.
Cotton, Joan, *see* **Bence.**
Coulson, Thomas, 1713, monument to : St. Michael Paternoster Royal, Vintry (1), p. 188b.
Court-house, parts of organ-case from St. Andrew Holborn, preserved in : Farringdon Without (1), p. 122b, (15), p. 160a.
Covell, Francis, 1621, and Margery his wife, monument to : All Hallows Barking, Tower (1), p. 179b.
Cowper :
Sir Edward, 1685, wall-monument to : St. Michael, Cornhill (1), p. 85b.
Sir William, Bart., 1664, and Martha (Master) his wife, 1676, wall-monument to, erected by their son Spenser : St. Michael Cornhill (1), p. 85b.
Cox, Edmund, 1722, Elizabeth (Cleveland) his wife, 1712, and Gerrad their son, 1702, floor-slab to : St. Margaret Pattens, Billingsgate (1), p. 16a.
Coxon, Sarah, wife of John Coxon, 1683, monument to : St. Mildred, Bread Street (1), p. 26b.
Crane Court, No. 4, Farringdon Without (32), p. 163a (*Plate* 207).
" " Nos. 5 and 6, Farringdon Without (33), p. 163b (*Plates* 207, 211).
Creed, The, on reredoses : Billingsgate (1), p. 16a ; Bread Street (1), p. 27a ; Bridge Ward Within (1), p. 30b ; Candlewick (1), p. 40b ; Castle Baynard (3), p. 56b ; Coleman Street (2), p. 75b ; Cornhill (2), p. 88a ; Farringdon Within (1), p. 107a (3), p. 111a ; Farringdon Without (6), p. 137a ; Langbourn (2), p. 170a ; Tower (1), p. 180a ; Vintry (1), p. 189a ; Walbrook (2), p. 198b.
Cresheld, Richard, shield-of-arms of, in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Cripplegate, head of beadle's staff in form of : St. Giles, Cripplegate Without, p. 99b ; representation of, on plaque in St. Giles, Cripplegate Without, p. 99b.
" **Ward Within,** pp. 88–96 ; parishes, p. 88b.
" **Ward Without,** pp. 96–100 ; parishes in, p. 96b.
Crisp :
Arms of, on weather-vane at St. Mildred's, Bread Street (1), p. 27a.
Sir Nicholas, flagons given by : St. Mildred, Bread Street (1), p. 26b ; funeral helmet of : St. Mildred, Bread Street (1), p. 26b.
Sir Thomas, 1714, son of Sir Nicholas, monument to : St. Mildred, Bread Street (1), p. 26b.
Croke :
George, cup given to Temple Church by : Farringdon Without (7), p. 143a.
John, 1477, alderman, and Margaret his wife, altar-tomb to : All Hallows Barking, Tower (1), p. 179a (*Plate* 19).
Crompton, Mary, *see* **Pery.**
Crooked Lane, Nos. 6, 7 and 8, Candlewick (7), p. 44a.
Crosby :
Arms of, *see under* **Heraldry.**
Sir John, 1476, and Agnes his first wife, monumental effigy of : St. Helen's Bishopsgate (2), p. 23b (*Plates* 70–2) ; arcade built by St. Helen's, Bishopsgate (2), p. 19b.
Merchant's Mark of, St. Helen's, Bishopsgate (2) (glass), p. 23a (*Plate* 15).
Cross, from steeple, gilt, in nave of St. Margaret Pattens, Billingsgate (1), p. 16b.
Crouch, Robert, *see* **Bellfounders.**
Crutched Friars, No. 25, Aldgate (8), p. 13a.
" " No. 39, Aldgate (7), p. 13a.
" " No. 42, Aldgate (6), p. 13a.
Crypts and Undercrofts :
See also SECTIONAL PREFACE, p. xxv.
11TH-CENTURY : Cordwainer (1), p. 79b (*Plan*, p. 79).
12TH-CENTURY : Tower (4), p. 185a.
13TH-CENTURY : Tower (2), p. 181a (*Plate* 218).

Crypts and Undercrofts : *contd.*
14TH-CENTURY : Broad Street (4), p. 36b (*Plate* 84) ; Cordwainer (6), p. 83b (*Plate* 144) ; plan of, preserved in Society of Antiquaries' Library, Cordwainer (6), p. 84a ; Farringdon Without (9), p. 145a ; Tower (1), p. 177b (*Plate* 218).
15TH-CENTURY : Cheap (3), p. 65b, 67 (*Plate* 132).
LATE 17TH-CENTURY : Castle Baynard (1), p. 48a (*Plan*, p. 49 ; *Plates* 92, 106, 107).

Cumberland, George, Earl of, *see* **Clifford.**

Cupboards, *see under* **Furniture.**

Cups, *see under* **Plate, Church.**

Cutler, Sir John, benefactions of : Grocers' Company, Cheap (5), p. 70b.

Cutlers' Company, *see* **City Companies.**

Dacres, Henry, 1530, alderman, and Elizabeth his wife, brass to : St. Dunstan, Farringdon Without (5), p. 132b.
Daie, William, 1603, Vintner, buried at St. Michael Cornhill and tablet to in St. Giles, Cripplegate Without, p. 99a.
Dance, George, alterations to Guildhall made by, Cheap (3), p. 63b.
Darbie, John, *see* **Bellfounders.**
Darby, Michael, 1672, floor-slab to : All Hallows Barking, Tower (1), p. 179b.
Darcy :
Sir Edward, 1612, tablet to : St. Botolph, Portsoken (1), p. 172a.
John, Lord, shield-of-arms, in Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Thomas, Lord Darcy of the North, K.G., executed 1537, Sir Nicholas Carew, K.G., executed 1539, and to other members of the same families, monument to : St. Botolph, Portsoken (1), p. 172a.
Dashwood :
George, name carved in Hall of Brewers' Company Cripplegate Within (6), p. 94b.
William, name carved in Hall of Brewers' Company : Cripplegate Within (6), p. 94b.
Davenport :
John, 1683, and Katherine (Miles) his wife, 1679, tablet to : St. Vedast, Farringdon Within (4), p. 113a.
Mary (Hacket), 1672, wife of John Davenport, Junr., tablet to : St. Vedast, Farringdon Within (4), p. 113a.
David : figure of : on carved panel on organ of Christ Church, Farringdon Within (1), p. 106b (*Plate* 28) ; medallion of : (glass), Parish Clerks' Hall, Cripplegate Within (7), p. 95b.
Davidson, Michael, 1670, table tomb to : churchyard of St. Benet Sherehog, Cheap (2), p. 63b.
Davies, Sir Thomas, 1679, tablet to : St. Sepulchre's, Farringdon Without (6), p. 136a.
Davis :
John, 1681, Henry his brother, 1691, and Christian his sister, 1699, floor-slab to : St Lawrence Jewry, Cheap (1), p. 62a.
T., sculptor, monument, to Humphrey Levins in St. Mary le Bow, by : Cordwainer (1), p. 80b.
Davison, Michail, 1669, shield-of-arms of : in Clothworkers' Hall (glass), Tower (5), p. 185.
Davy, Henry, 1672, floor-slab to : St. Olave Hart Street, Tower (2), p. 183a.
Dawson, Thomas, 1682, floor-slab to : St. Alphege, Cripplegate Within (3), p. 93a.
de Burgh, arms of, *see* **Burgh.**
„ Chaves, *see* **Chaves.**
„ Elsing, *see* **Elsing.**
„ Jambe, *see* **Jambe.**
„ la Fontaine, *see* **Fontaine.**
„ Laune, *see* **Laune.**
„ Oteswich, *see* **Oteswich.**
Deane, Sir James, 1608, monument to : St. Olave Hart Street, Tower (2), p. 183a (*Plate* 22).
Deanery of St. Paul's : Castle Baynard (4), p. 56b (*Plates* 39, 41), arms of : St. Paul's Cathedral, Castle Baynard (1), p. 44b ; (on doors), p. 48b ; (on rainwater-heads), p. 51b ; Chapter House (staircase and rainwater-heads), Farringdon Within (12), p. 118a.
Death, Anthony, 1679, floor-slab to : All Hallows Barking, Tower (1), p. 179b.
„ figure representing : carved on door-case in All Hallows Lombard Street, Langbourn (1), p. 167a ; small figures of : on Burkin monument in St. Dunstan's, Tower (3), p. 184b ; figures of : on funeral pall of *c.* 1520 in Vintners' Hall, Vintry (4), p. 193a.
Death-watch beetle, ravages of : St. Mary Abchurch, Candlewick (2), p. 40b.
Debousy, Joane, wife of Frederick, 1649, floor-slab to : St. Helen's Bishopsgate (2), p. 24a.
Decalogue, *see* **Commandments.**
Decker, Catherine (Paus) wife of Dirck Decker, 1708, floor-slab to : Dutch Church or Jesus Temple, Broad Street (2), p. 34a.
Dedications of Ecclesiastical Structures, *see* **Churches.**
Della Robbia Plaque : St. Margaret Pattens, Billingsgate (1), p. 16a.
Delme, Deborah, 1706, and John, 1711, floor-slab to : Dutch Church or Jesus Temple, Broad Street (2), p. 34a.
Dene, *see* **van Dene** *under* **Maes-acker.**
Denham, William, and Elizabeth his wife, 1540, floor-slab to : All Hallows Barking, Tower (1), p. 179b.
Denne, John, 1648, tablet to : Temple Church, Farringdon Without (7), p. 143a.
Dennys or **Denys 7**
Sir George, shield-of-arms in Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Philip, 1556, brass to : All Hallows Barking, Tower (1), p. 178a.
Denton :
Adam, cup given by : in 1628 : St. Mary Abchurch, Candlewick (2), p. 43a.
Thomas, shield-of-arms in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Denys, *see* **Dennys.**
Derby House : given by Queen Mary I to the College of Arms in 1555 and burnt in the Great Fire, 1666, Castle Baynard (5), p. 57b.
„ **Earl of,** *see* **Stanley.**
Desks, *see under* **Furniture.**
Dewe, Richard, 1687, tablet to : St. Andrew Holborn, Farringdon Without (1), p. 122b.
Dickins, Robert, 1705–6, monument to : St. Magnus the Martyr, Bridge Ward Within (1), p. 29b (*Plate* 26).
Dionis, St., churches dedicated to : *see under* **Churches.**
„ Church, Fulham, fittings from St. Dionis Backchurch now in : Langbourn (5), p. 171a.
Disbrow, William, Master of Parish Clerks' Company, 1672, Arms of : (glass), Cripplegate Within (7), p. 95b.
Dive, Mary, 1711, daughter of George, Lord Jeffreys, brass to : St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 92a.
Dobson, Edward, Churchwarden of St. Giles, 1660, name inscribed on remains of gateway in churchyard : Cripplegate Without, p. 100a.
Dodson, George, Principal of Barnard's Inn, 1683, shield-of-arms of : (glass), Farringdon Without (14), p. 159b.
Doeringk, David, 1636, tablet to : formerly in St. Katherine Coleman now in St. Olave Hart Street, Tower (2), p. 183a.

Dominican Church, Haverstock Hill, portions of Undercroft from Dominican Convent now in: Farringdon Within (5), p. 114a.
Dominicans, Convent of: *see* Blackfriars.
Donalson, James, 1684–5, and John his son, 1681, floor-slab to: St. Margaret Pattens, Billingsgate (1), p. 16a.
Donne, Dr. John, Dean of St. Paul's, 1631, monument, by Nicholas Stone to: St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 110).
Doors and Doorcases:
See Sectional Preface, p. xxix.
In Churches (Illustrated):
17th-century: Bishopsgate (2), p. 22b (*Plate* 67); Candlewick (2), p. 42a (*Plate* 16); Castle Baynard (3), p. 56a (*Plate* 7); Cheap (1), p. 61b (*Plate* 126); Farringdon Within (3), p. 110a (*Plate* 7).
In Inner Temple (Illustrated): Farringdon Without (9), p. 145a (*Plate* 194).
Doorways:
In Churches (Illustrated):
12th-century: Farringdon Without (7), p. 140a (*Plate* 181).
17th-century: St. Helen's Bishopsgate (2), p. 21b (*Plate* 66); Langbourn (1), p. 167b (*Plate* 7); Queenhithe (1), p. 174b (*Plate* 7).
In City Halls (Illustrated):
15th-century: Cheap (3), 65a (*Plate* 174).
17th-century: Cheap (4), p. 70a (*Plate* 133); Cripplegate Within (6), p. 93b (*Plate* 150); Dowgate (3), p. 100b (*Plate* 153), (6), p. 103a (*Plate* 158); Farringdon Within (8), p. 116a (*Plate* 150).
In Houses (Illustrated):
17th-century: Farringdon Without (9), p. 146a (*Plate* 192).
Early 18th-century: Dowgate (7), p. 103b (*Plate* 159); Tower (8), p. 186a (*Plate* 158).
Door Knocker, *see* **Iron** *under* **Metal-work.**
Dovall, Thomas, and Anna (Potts) his wife, 1700, monument to: St. Mary at Hill, Billingsgate (2), p. 18a (*Plate* 25).
Dove, Thomasine, 1687, wife of Henry Dove, D.D., vicar, tablet to: St. Bride's, Farringdon Without (4), p. 132a.
„ carving of: on pulpit of St. Mary Abchurch, Candlewick (2), p. 43b; carving of: on Reredos in St. Edmund Lombard Street, Langbourn (2), p. 170a; painting of: on Reredos in St. Magnus the Martyr, Bridge Ward Within (1), p. 30b.
Dow, Robert, 1612, monument with bust to: St. Botolph, Portsoken (1), p. 172a.
Dowgate Ward, pp. 100–104; parishes in: p. 100a.
Dowriche, Walter, shield-of-arms of: in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Drake, shield-of-arms of: on Arris monument in error, St. Sepulchre, Farringdon Without (6), p. 136a.
„ Thomas, 1675, tablet to: St. Sepulchre, Farringdon Without (6), p. 136b.
Draper:
Arms of, *see* **Heraldry.**
William, flagons of 1631 given by: to St. Faith under St. Paul's, later in St. Augustine's and now in Victoria and Albert Museum, Farringdon Within (2), p. 108b.
Drax:
Plates recording benefactions of family of: St. Anne and St. Agnes, Aldersgate (1), p. 3a.
Sir James, 1661–2, and Henry, tablet to: St. Anne and St. Agnes, Aldersgate (1), p. 2b.
William, 1669, floor-slab to: St. Helen's Bishopsgate (2), p. 24a.
Dressers, *see under* **Furniture.**
Dudley:
Robert, Earl of Leicester, arms wrongly rendered but probably of: carving in Haberdashers' Hall, Cripplegate Within (5), p. 93b (*Plate* 17).
Thomas, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Dugdale, Jane, 1692, wife of Thomas Dugdale, floor-slab to: St. Lawrence Jewry, Cheap (1), p. 62a.
Dunn, Anne, 1611, widow of Robert, *see* **Stoney.**
Duncombe, Sir Charles, clock given by: St. Magnus the Martyr, Bridge Ward Within (1), p. 29a.
Dunstan, St.:
Churches dedicated to: *see* **Churches.**
Representations of: on 15th-century tapestry in Vintners' Hall Vintry (4), p. 193a; figure of: Goldsmiths' Hall, Aldersgate (5), p. 3b (*Plate* 46).
Dunt, George Ludwich, 1706, floor-slab to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Dürer, Albrecht, correspondence with: in Dutch Church or Jesus Temple, Broad Street (2), p. 34a.
Dutch Church, *see under* **Churches.**
Dyer, Sir James, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Dyers' Company *see under* **City Companies.**

Earthworks, *see* Sectional Preface, p. xxiv.
East Acton Manor House, panelling from: now at Goldsmiths' Hall: Aldersgate (5), p. 3b.
East Passage, Nos. 5 and 6: Farringdon Without (49), p. 165b.
Easter Sepulchre: St. Helen's Bishopsgate (2), pp. 21a, 22b (*Plate* 69).
Eaton, Edward, 1687, tablet to: Temple Church, Farringdon Without (7), p. 142b.
Ebsworth, John, 1699, floor-slab to: St. Margaret Lothbury, Coleman Street (1), p. 73b.
Ecclesiastical Buildings, *see* **Churches and Chapels;** *also* Sectional Preface, p. xxiv.
Echal, in Synagogue of Spanish and Portuguese Jews: Aldgate (3), p. 11b (*Plate* 59).
Edmonds, Sir Thomas, shield-of-arms in Middle Temple Hall (glass): Farringdon Without (10), p. 150a.
Edmondson, John, *see* **White.**
Edmund, St., King and Martyr, Lombard Street, *see* **Churches.**
Edward the Confessor, arms of, *see* **Royal Arms** *under* **Heraldry.**
Edward VI, figure of: St. Andrew Undershaft, Aldgate (1), (glass) p. 7a; figure representing: when Prince of Wales, in Hall of St. Bartholomew's Hospital, Farringdon Without (16), p. 160b.
Edwards:
. . ., and Jane his wife, floor-slab to: St. Helen's, Bishopsgate (2), p. 24a.
Achievement-of-arms of: All Hallows Barking (glass): Tower (1), p. 179a.
John, pike-maker, 1646, and Katherine his wife, 1698, and Bridget Shorter, 1709, tablet to: St. Alphege, Cripplegate Within (3), p. 92b.
Effigies, Monumental:
See also **Brasses, Monumental,** *and* Sectional Preface *under* Monuments, p. xxx.

Effigies, Monumental : *contd.*
CIVIL :
MEN :
14th-century : Bishopsgate (2), p. 24a (*Plate* 71).
16th-century : Aldgate (1), p. 7a (*Plate* 23) ; Bishopsgate (2), p. 23a, b (*Plate* 22) ; Castle Baynard (1), p. 50a (*Plate* 111) ; Cripplegate Within (3), p. 92b (*Plate* 22) ; Cripplegate Without, p. 98a ; Farringdon Without (3), p. 129a ; (5), p. 133a (*Plate* 21) ; (7), p. 141b (*Plate* 188) ; Tower (1), p. 179a.
17th-century : Aldgate (1), p. 7a (*Plate* 55) ; Bishopsgate (2), p. 22a, b (*Plate* 22) ; Castle Baynard (1), p. 50a (*Plate* 110) ; Cheap (4), p. 70b (*Plate* 64) ; Cripplegate Without, pp. 98b, 99a ; Farringdon Without (2) (recessed), p. 128b ; (7), p. 141b (*Plate* 188) ; Tower (1), p. 179b ; (2), pp. 182 b, 183a (*Plate* 22) ; Walbrook (1), p. 196a.
Early 18th-century : Tower (3), p. 184b (*Plate* 20).
WOMEN :
14th-century : Bishopsgate (2), p. 24a (*Plate* 71).
15th-century : Bishopsgate (2), p. 23b (*Plates* 70–72).
16th-century : Aldgate (1), p. 7a (*Plate* 23) ; Bishopsgate (2), p. 23a, b (*Plate* 22) ; Castle Baynard (1), p. 50a (*Plate* 111) ; Cripplegate Within (3), p. 92b (*Plate* 22) ; Tower (2), p. 182b (*Plate* 21).
17th-century : Aldgate (1), p. 7b (*Plate* 23) ; Bishopsgate (2), p. 23b, 24a (*Plates* 22, 73, 75) ; Castle Baynard (1), p. 50a (*Plate* 110) ; Cheap (1), p. 61b ; Cripplegate Without, pp. 98b (*Plate* 24), 99a ; Farringdon Without (2), p. 128b (*Plate* 23) ; (5), p. 133b (*Plate* 21) ; Tower (1), p. 179b ; (2), p. 183a (*Plate* 22) ; Walbrook (1), p. 196a.
ECCLESIASTICAL :
13th-century : Farringdon Without (7), p. 140b (*Plate* 184).
Late 15th or early 16th-century : Farringdon Without (2) (with canopy), p. 127b (*Plates* 70, 173).
MILITARY :
13th-century : Farringdon Without (7), pp. 140b, 141a (*Plates* 182–7).
c. 1300 : Farringdon Without (7), p. 141a (*Plates* 184–5).
15th-century : Bishopsgate (2), p. 23b (*Plates* 70–72).
16th-century : Aldgate (2), p. 10a (*Plate* 20) ; Bishopsgate (2), p. 23b (*Plates* 72–74) ; Castle Baynard (1), p. 50a (*Plate* 111) ; Tower (2), p. 182b (*Plate* 20), 183a.
17th-century : Aldgate (1), p. 7b (*Plate* 23) ; Bishopsgate (2), p. 24a (*Plates* 73, 75) ; Castle Baynard (1), p. 50a (*Plate* 111) ; Farringdon Without (2), p. 128a (*Plate* 23).
BUSTS :
MEN :
16th-century : Farringdon Without (2), p. 128a (*Plate* 24).
17th-century : Aldersgate (1), p. 2b ; Cornhill (1), p. 85a ; Cripplegate Within (2), p. 92a (*Plate* 24) ; Farringdon Without (5), p. 133a, b (*Plate* 21) ; (6), p. 136a ; Portsoken (1), p. 172a ; Tower (2), p. 183b ; Walbrook (1), p. 196a.
Early 18th-century : Cordwainer (1), p. 80b.
WOMEN :
16th-century : Farringdon Without (2), p. 128a (*Plate* 24).
17th-century : Aldersgate (2), p. 3a ; Farringdon Without (6), p. 136a ; Tower (2), pp. 182b, 183a.

Effigies, Monumental : *contd.*
BUSTS : *contd.*
WOMEN : *contd.*
Early 18th-century : Cordwainer (1), p. 80b.
MILITARY :
17th-century : Coleman Street (1), p. 73b (*Plate* 46).

Eldridge :
Brian, *see under* **Bellfounders.**
William, *see under* **Bellfounders.**

Elephant carrying howdah or castle, sculptured panel in oak representing : in Cutlers' Hall, Farringdon Within (11), p. 118a ; sculptured sign representing : in Belle Sauvage Yard, Farringdon Without (53), p. 166a.

Elizabeth, Queen of England, figure of : St. Andrew Undershaft, Aldgate (1), glass, p. 7a ; statue of : from Ludgate and now over doorway of St. Dunstan's Fleet Street : Farringdon Without (5), p. 134a (*Plate* 66).

„ **Saint,** figure representing : in painting on reredos of All Hallows Barking, Tower (1), p. 179b.

„ **of Hungary, Saint,** plaque of German glass date 1674 representing : in Painter-Stainers' Hall, Queenhithe (4), p. 175b.

Ellnor, Bartholomew, 1636, and Alice (Cheney) his wife, monument to : St. Katharine Cree, Aldgate (2), p. 10a (*Plate* 25).

Ellsworth, Anna, wife of John Ellsworth, *see* **Shapelinck.**

Ellys, John, second son of Sir Thomas Ellys, 1686, tablet to : Temple Church, Farringdon Without (7), p. 141b.

Elm Court : Farringdon Without (10). p. 153a.

Elsenhaimer, Christopher James, 1618, tablet to : St. Olave Hart Street, Tower (2), p. 182b.

Elsing, William de, Chapel of Priory and Hospital of St. Mary-within-Cripplegate, founded in 1329 by : Cripplegate Within (3), p. 92b.

Emery vault, 1673, inscription giving date of erection of : Cripplegate Within (2), p. 92a.

Emmott, Morris, College of Arms designed by : Castle Baynard (5), p. 57b.

Envy, figure of : formerly in All Hallows the Great now in St. Michael Paternoster Royal, Vintry (1), p. 188b ; allegorical figure probably representing : carved in relief on the Monument : Bridge Within (2), p. 31a.

Erasmus, Desiderius, Paraphrase of, *see under* **Books.**

Escudero, Jacob, Scroll of the Law given by : Synagogue of Spanish and Portuguese Jews, Aldgate (3), p. 12b.

Essex Court : Farringdon Without (10), p. 154a (*Plate* 200).

Ethelburga, St., buildings dedicated to : *see* **Churches.**

Etty, William, figures of Moses and Aaron painted on reredos in St. Edmund by : Langbourn (2), p. 170a.

Evangelists, figures of : carved on cover of font : St. Mary Abchurch, Candlewick (2), p. 42b ; on Towers of St. Paul's Cathedral, Castle Baynard (1), p. 46a ; on processional cross in St. Paul's Cathedral, Castle Baynard (1), p. 51a ; carved on churchwarden's pew in All Hallows Barking, Tower (1), p. 180a ; medallions of : on gates of screen in St. Paul's Cathedral, Castle Baynard (1), p. 51b ; symbols of : St. Andrew Undershaft, Aldgate (1) (glass), p. 7a ; All Hallows Barking, Tower (1) (on Evyngar brass), p. 178a ; (on Thynne brass), p. 178b. *See also* individual names.

Evans :
Mary, 1710, floor-slab to : St. Dunstan's, Tower (3), p. 185a.
Thomas, 1687, bust of : Painter-Stainers' Hall, Queenhithe (4), p. 175b (*Plate* 46).
Thomas, 1687–8, floor-slab to : St. Alphege, Cripplegate Within (3), p. 93a.

Eve, *see* **Adam.**

Evens, Matthew, shield-of-arms in Middle Temple Hall (glass): Farringdon Without (10), p. 150a.
Everdon, Sylvester de, 1255, Bishop of Carlisle, effigy probably of: Temple Church, Farringdon Without (7), p. 140b (*Plate* 184).

Eynes, Thomas, shield-of-arms in Middle Temple Hall (glass): Farringdon Without (10), p. 150a.
Evyngar, Andrew, 1533, and Ellyn his wife, brass to: All Hallows Barking, Tower (1), p. 178a.

Faber, Albrecht Otto, 1684, monument to: St. Dunstan's, Farringdon Without (5), p. 133a.
Fabyan, "Chronicles" of (1411), commencement of building of Guildhall mentioned in: Cheap (3), p. 63b.
Fairborn, Frances, 1677, floor-slab to: St. Olave Hart Street, Tower (2), p. 183a.
Faith, St., Chapel of, in crypt of St. Paul's Cathedral, *see* **Churches and Chapels.**
Faith, allegorical representation of, painting on dome of St. Mary Abchurch, Candlewick (2), p. 43a; painting representing St. Olave Hart Street, Tower (2), p. 183a.
Falstaff Cup: St. Magnus the Martyr, Bridge Ward Within (1), p. 30a (*Plate* 29).
Fanshew, Thomas, shield-of-arms in Middle Temple, Hall (glass): Farringdon Without (10), p. 150a.
Farewell, Alice (Walter), 1655, wife of Philipes Farewell, tablet to: St. Olave Hart Street, Tower (2), p. 183a.
Farringdon Ward Within, pp. 104–120; parishes in, p. 104a.
Farringdon Ward Without, pp. 120–166; parishes in, p. 120a.
Felix, or **Festus,** representation of Paul before: carved on portico of St. Paul's Cathedral: Castle Baynard (1), p. 45b.
Fellowes, William, of Lincoln's Inn and John Fellowes, 1712, floor-slab to: St. Michael Paternoster Royal, Vintry (1), p. 188b.
Felsted, Thomas, 1711, floor-slab to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Fenner, Edward, shield-of-arms in Middle Temple Hall (glass): Farringdon Without (10), p. 150a.
Fermer, Thomas, shield-of-arms in Middle Temple Hall (glass): Farringdon Without (10), p. 150a.
Ferne, Thomas, 1706, tablet to: Christ Church, Farringdon Within (1), p. 106b.
Ferrers, Richard, shield-of-arms in Middle Temple, Hall (glass): Farringdon Without (10), p. 150b.
Ferres, Henry, shield-of-arms in Middle Temple Hall (glass): Farringdon Without (10), p. 150a.
Festus, *see* **Felix.**
Fetherstone, Cuthbert, 1615, bust of: St. Dunstan's, Farringdon Without (5), p. 133b (*Plate* 21).
Fetter Lane, Nos. 39 to 42: Farringdon Without (38), p. 164b.
Fig Tree Court: Farringdon Without (9), p. 147a (*Plate* 199).
Finch:
George, 1710, floor-slab to: St. Helen's, Bishopsgate (2), p. 24a.
Nathaniel, shield-of-arms of, in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
William [1672], floor-slab to: St. Helen's, Bishopsgate (2), p. 24a.
William, 1672, and Esther Finch, 1673, tablet to: St. Helen's Bishopsgate (2), p. 23a.
Firebacks, *see* IRONWORK *under* **Metal-work.**
Fireplaces, Chimney-pieces, Overmantels and **Mantelpieces,** with Ornamental Features:
See also SECTIONAL PREFACE, p. xxix.
15th-century: Farringdon Without (14), p. 159b.
16th-century: Farringdon Without (9), p. 145a.
17th-century: Aldersgate (5), p. 3b (*Plate* 8); Bassishaw (1), p. 13b (*Plate* 8); (2), p. 14a; (3), p. 14a; Bishopsgate (8), p. 25a (*Plate* 76); Broad Street (4), p. 36b; Broad Street (5), p. 37a; Candlewick (1), p. 40a (*Plate* 83);
Fireplaces, etc.—*contd.*
17th-century: *contd.*
Castle Baynard (1), p. 48b; (4), p. 57a; (5), p. 58a; (6), p. 59a; Cheap (1), p. 62b; (3), p. 68a; (4), p. 70b (*Plate* 136); (5), p. 70b; Cordwainer (1), p. 80a; Dowgate (3), p. 101a (*Plate* 155); (4), p. 102b, 103a; (6), p. 103b; (7), p. 104a; Farringdon Within (7), p. 115a; (8), p. 116a, b; (9), p. 117b (*Plate* 8); (13), pp. 118b, 119a; Farringdon Without (9), pp. 145b, 146b, 147a, b; (10), pp. 151b, 152a, b, 153a, 154a, b (*Plate* 200) 155a, 156a; (11), p. 158a, b; (15), p. 160a (*Plate* 76); (17), p. 160b; (22), p. 162a; (32), p. 163b; (33), p. 164a; (44), p. 165a; Queenhithe (1), p. 174b; Tower (6), p. 185b; Vintry (4), p. 192b.
Late 17th or early 18th-century: Cornhill (1), p. 85b (*Plate* 83).
Early 18th-century: Aldersgate (7), p. 4a; Farringdon Within (12), p. 118a, b; (14), p. 119a; Farringdon Without (9), p. 145a (*Plate* 195); (10), p. 152b; (20), p. 161b; Tower (8), p. 186b.
Firmin, Thomas, 1697, Governor of Christ's Hospital, tablet to: now in Christ Church, Farringdon Within (1), p. 106b.
Fishborne, Richard, 1625, monument to: in Ambulatory of Mercers' Hall, Cheap (4), p. 70b (*Plate* 64).
Fishmongers' Hall, *see* **City Companies.**
Fish Street Hill, Nos. 18 and 19: Bridge Within (4), p. 31b (*Plate* 41).
Fitz-James, John, 1669, floor-slab to: now in churchyard of Temple Church, Farringdon Without (7), p. 143a.
Flagons, *see under* **Plate, Church.**
Fleet Street, No. 17: Farringdon Without (20), p. 161a (*Plates* 202, 209).
,, ,, No. 22: Farringdon Without (22), p. 162a.
,, ,, Nos. 44 and 45: Farringdon Without (21), p. 162a.
,, ,, Nos. 145, 146 and 147: Farringdon Without (23), p. 162a.
Fleetwood, William, shield-of-arms in Middle Temple Hall (glass): Farringdon Without (10), p. 150a.
Flemish School of Painting: "Adoration of the Trinity" in St. Lawrence Jewry, Cheap (1), p. 62b.
Flers, Sarah, 1698, widow of Theodore Flers, floor-slab to: St. Mary le Bow, Cordwainer (1), p. 80b.
Floor-slabs, *see under* **Monuments, Funeral.**
Flower, Christopher, 1698, slab to: in churchyard of St. Margaret Lothbury, Coleman Street (1), p. 73b.
Folkingham:
Edward, 1683, arms of: in glass in Cutlers' Hall, Farringdon Within (11), p. 118a.
Edward, 1698, and Elizabeth his wife, 1708, slab to, in churchyard of St. Michael: Cornhill (1), p. 85b.
Fontaine, John de la, 1708, floor-slab to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Fonts and Covers:
See also SECTIONAL PREFACE, p. xxix.
15th-century: Farringdon Without (2), p. 127b.
17th-century: Aldersgate (1), p. 2a (*Plate* 10); Aldgate (1), p. 6a (*Plate* 11); (2), p. 10a (*Plate* 11); Billingsgate (1), p. 15b (*Plate* 9); (2), p. 17b; Bishopsgate (2), p. 23a (*Plate* 11); Bread Street (1), p. 26b (*Plate* 12); Bridge Within (1), p. 29b; Broad Street (1), p. 32a (*Plate* 9); Candlewick (1), p. 39b (*Plate* 13); (2), p. 42b (*Plate* 13); Castle Baynard (2), p. 54a; (3), p. 56a (*Plate* 10); Cheap (1), p. 61b (*Plate* 10);

Fonts and Covers : *contd.*
17th-century : *contd.*
Coleman Street (1), p. 73a (*Plate* 12) ; (2), p. 75a (*Plate* 9) ; Cordwainer (1) (from St. Mary le Bow now in St. Alban, Westcliffe), p. 80b ; (2), p. 83a (*Plate* 9) ; Cornhill (1), p. 85a ; (2), p. 87b ; Cripplegate Within (2), p. 92a ; Farringdon Within (1), p. 106a (*Plate* 12) ; (2), p. 108b (*Plate* 9) ; (3), p. 110b (*Plate* 10) ; Farringdon Without (1), p. 122a (*Plate* 10) ; (4), p. 131b (*Plate* 9) ; (6), p. 136a (*Plate* 13) ; Langbourn (1), p. 167b (*Plate* 11) ; (2), p. 169b (*Plate* 11) ; Queenhithe (1), p. 174a (*Plate* 13) ; Tower (1), p. 178b (*Plates* 13, 220) ; (2), p. 182b ; Vintry (1), p. 188b ; Walbrook (1), p. 195b (*Plate* 11) ; (2), p. 198a (*Plate* 12).
Late 17th or early 18th-century : Vintry (2), p. 191a (*Plate* 10).
Early 18th-century : Cripplegate Without, p. 98a.
Foorthe :
Alderman Dannel : name carved in Hall of Brewers' Company, Cripplegate Within (6), p. 94b.
Alderman John : name carved in Hall of Brewers' Company, Cripplegate Within (6), p. 94b.
Forbes, Sir Francis, clock given by : to Haberdashers' Hall, Cripplegate Within (5), p. 93a.
Ford, Mary, *see* **Bewley.**
Forre, Paul, cup given by : St. Mary Woolnoth, Langbourn (3), p. 170b.
Forster, John, 1708, and William Forster, 1709, floor-slab to : St. Sepulchre, Farringdon Without (6), p. 136b.
Fortescewe or **Fortiscue :**
Lewis, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Thomas, shield-of-arms of : in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Fortitude, allegorical figure of : carved in relief on the Monument, Bridge Within (2), p. 31a.
Foster, John, Master of Merchant Taylors' Company, 1672–3 : Bread Street (4), p. 36b.
Foster Lane, Nos. 5 and 6 : Aldersgate (9), p. 4a.
Fountain : in Fountain Court, Farringdon Without (10), p. 156b (*Plate* 198).
Fowler, Richard, 1691, and his grand-nephews, Robert, 1691, and Thomas, 1695, floor-slab to : St. Peter, Cornhill (2), p. 87b.
Fownes, Edward, alms-dish of 1683 given by : All Hallows Lombard Street, Langbourn (1), p. 168a.
Fox's Acts and Monuments, *see under* **Books.**
Foxe, John : buried in St. Giles, Cripplegate Without, p. 96b.
Francks, Constantine, painting of "The Last Supper" said to be by : St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 92a.
Freeman or **Freman :**
John, 170(5), slab to : in churchyard of St. Stephen, Coleman Street (2), p. 75b.
Richard, 1691, floor-slab to : St. Sepulchre, Farringdon Without (6), p. 136b.
William, monument erected 1701 to : Temple Church, Farringdon Without (7), p. 142a (*Plate* 189).
Freshwater, Elizabeth (Orme), 1617, wife of Thomas Freshwater and her parents Mary, 1616, and John Orme, 1618, monument to : St. Bartholomew the Great, Farringdon Without (2), p. 128b (*Plate* 23).
Frevill, George, shield-of-arms of : in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Frithe, William, 1648, tablet to : formerly in All Hallows Staining, now in St. Olave Hart Street : Tower (2), p. 183a.
Frobisher, Martin, buried in St. Giles, Cripplegate Without, p. 96b.
Fuller :
Mary, *see* **Beachcroft.**
Fuller : *contd.*
William, D.D., 1659, vicar of St. Giles, tablet to : St. Vedast, Farringdon Within (4), p. 113a.
the younger, painting of "the Apotheosis of St. Lawrence," 1678, by : on ceiling of vestry, St. Lawrence Jewry, Cheap (1), p. 62b.
Funeral-Achievements, *see under* **Armour.**
Funeral-helms, *see under* **Armour.**
Funeral-palls, *see under* **Palls.**
Furniture :
Banco :
Early 18th-century : Aldgate (3), p. 11a.
Book-cases :
17th-century : Farringdon Without (10), p. 153a.
Bread-shelves : *see also* Sectional Preface, p. xxviii.
17th-century : Candlewick (1), p. 38b ; Castle Baynard (2), p. 54a ; Cheap (1), p. 63a ; Cornhill (2), p. 87a ; Farringdon Within (3), p. 110a (*Plate* 45) ; (4), p. 114a ; Langbourn (1), p. 167a (*Plate* 45) ; Vintry (1), p. 188a.
Candlesticks (wooden) :
17th-century : Cordwainer (1), p. 81a.
Chairs :
17th-century : Aldgate (2), p. 10a ; Billingsgate (1), p. 15b ; (2), p. 17a ; Candlewick (1), p. 38b (*Plate* 5) ; Cripplegate Within (2), p. 92a (*Plate* 5) ; Dowgate (4), p. 103a ; Farringdon Within (3), p. 110a (*Plate* 5) ; Queenhithe (1), p. 174a ; Tower (1), p. 178b ; (2), p. 182a ; Vintry (1), p. 188a (*Plate* 5) ; Walbrook (1), p. 195b.
Early 18th-century : Aldgate (3), p. 11b ; Castle Baynard (1), p. 48b.
Chests :
17th-century : Bishopsgate (1), p. 19a ; Bread Street (1), p. 26a ; Bridge Within (1), p. 29a ; Broad Street (1), p. 32a ; (2), p. 33b ; Cheap (1), p. 61a ; Coleman Street (1), p. 73a ; Cripplegate Within (2), p. 92a (*Plate* 45) ; Farringdon Within (3), p. 110a ; Farringdon Without (2), p. 127b, (4), p. 131b ; Langbourn (2), p. 169b ; Queenhithe (1), p. 174a ; Walbrook (1), p. 195b ; (2), p. 197b.
Late 17th or early 18th-century : Bridge Within (1), p. 29a ; Cordwainer (1), p. 80a.
Cupboards :
17th-century : Billingsgate (1), p. 15b ; Farringdon Within (2), p. 108b ; (3), p. 110a ; Vintry (1), p. 188a.
Late 17th or early 18th-century : Castle Baynard (1), p. 48b.
Desks :
17th-century : Farringdon Without (1), p. 122a.
Undated : Farringdon Within (1), p. 107b (*Plate* 45).
Dresser :
17th-century : Farringdon Within (9), p. 117b.
Poor-boxes :
17th-century : Bread Street (1), p. 26b ; Candlewick (2), p. 43a ; Cheap (1), p. 63a ; Cordwainer (1), p. 81a ; (2), p. 83a ; Cornhill (2), p. 88a ; Farringdon Within (4), p. 113b ; Farringdon Without (4), p. 132b ; Queenhithe (1), p. 174b.
Late 17th or early 18th-century : Castle Baynard (1), p. 51a.
Early 18th-century : Aldgate (3), p. 12a ; Cripplegate Without, p. 99b.
Tables :
16th-century : Dowgate (4), p. 103a.
17th-century : Aldersgate (1), p. 2b ; Castle Baynard (3), p. 56b ; Cheap (1), p. 63a ; Coleman Street (1), p. 74a ; Cordwainer (1), p. 81a ; Cornhill (2), p. 88b ; Farringdon Within (3), p. 111a ; (4), p. 114a ; Langbourn (5), p. 171a ; Queenhithe (1), p. 174b ; Vintry (1), p. 189b.
Late 17th or early 18th-century : Castle Baynard (1), p. 52b.
Furnival's Inn : in Farringdon Ward Without, p. 120a.

Gabriel, St., Fragment of mediaeval MSS. from registers of: St. Margaret Pattens, Billingsgate (1), p. 16b; Churches dedicated to, *see* **Churches.**

Galleries:
See also SECTIONAL PREFACE, p. xxx.
IN CHURCHES:
17th-century: Billingsgate (1), p. 15b; (2) (organ), p. 17b; Bread Street (1), p. 26b; Candlewick (2), p. 42b; Castle Baynard (1) (internal), pp. 47a, 48b; (external), p. 46a; (2), p. 54a; (3), p. 56a; (organ) Cheap, (1) p. 62a; (4), p. 70a; Coleman Street (1) (organ), p. 73a; Cornhill (2), p. 87b; Farringdon Within (1), p. 106a; (2), p. 109a; (3), p. 110b; (4), p. 113a; Farringdon Without (1), p. 122a; (4), p. 132a; Langbourn (2), p. 169b; Queenhithe (1), p. 174a; Tower (1), p. 179a; (2), p. 182b; Walbrook (2), p. 198a.
Early 18th-century: Aldgate (3), p. 12a; Bridge Within (1), p. 29b; Vintry (2), p. 191a.

Gardner, John, 1690, and Mary his wife, 1713: floor-slab to: St. Margaret Pattens, Billingsgate (1), p. 16a.

Garett, John, 1683, doctor of medicine, tablet to: St. Dunstan, Tower (3), p. 184b.

Garter, Star of the Order of: St. Andrew Undershaft, Aldgate (1) (glass), p. 7a.

Gascoigne, George, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.

Gatehouses and Gateways: *see also* GATES, *under* **Metal-work.**
17th-century: Aldgate (2), p. 9a; Coleman Street (2), p. 75b; Farringdon Within (13), p. 119a; Farringdon Without (10), p. 156b (*Plate* 202); (20), p. 161a; Langbourn (1), p. 167b; Tower (2), p. 183b; Vintry (6), p. 193b.
Early 18th-century: Farringdon Without (16), p. 160a.

Gatford, Lionel, Rector of St. Dionis, 1715, Anne, 1705, and Mary (Halford), 1710, his wives, tablet to: formerly in St. Dionis and now in All Hallows, Lombard Street, Langbourn (1), p. 167b.

Gaudy, Mary, 1671, Bassingborne and William her brothers and Framlingham Gaudy her cousin, all 1660–1, tablet to: Temple Church, Farringdon Without (7), p. 142b.

Gawden, Sir Dennis, Kt., Lord Mayor, shield-of-arms of: in Clothworkers' Hall (glass), Tower (5), p. 185b.

Gayer, Sir John, arms of: on font, St. Katharine Cree, Aldgate (2), p. 10a.

Geffrye Museum, Kingsland Road, E., staircase and gallery from St. Augustine's now on loan at: Farringdon Within (2), p. 109a.

Gembels, Francis, tapestry by: Merchant Taylors' Hall, Broad Street (4), p. 37a.

General Post Office, remains of Roman Wall and angle-bastion preserved in: Farringdon Within, p. 104a.

Gent, Thomas, shield-of-arms in Middle Temple Hall: Farringdon Without (10), p. 150a.

George, Christopher, shield-of-arms in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

„ **St.,** buildings dedicated to: *see under* **Churches and Chapels;** shield-of-arms of: (glass), Tower (1), p. 179a; wood-carving of arms of: Armourers and Brasiers Hall, Coleman Street (4), p. 76a; cross of, St. Andrew Undershaft, Aldgate (1) (glass), p. 7a.

Gibbon, William, 1679, treasurer of Christ's Hospital, tablet to: now in Christ Church, Farringdon Within (1), p. 106b.

Gibbons, Grinling, carvings by: St. Paul's Cathedral (Exterior), Castle Baynard (1), p. 45a; St. Paul's Cathedral (Interior), Castle Baynard (1) (stalls), p. 51b; (organ-case), p. 51a; font by, St. Margaret Lothbury, Coleman Street (1), p. 73a.

Gilbert:
Elizabeth, *see* **North.**
Elizabeth, 1687, floor-slab to: St. Lawrence Jewry, Cheap (1), p. 62a.
Thomas, 1483, and Agnes, 1489, widow of John Saunders, brass to: All Hallows Barking, Tower (1), p. 178a.

Gilbourne, Percival, 1694, tablet to: St. Stephen, Walbrook (1), p. 196a.

Giles, St., buildings dedicated to, *see* **Churches.**

Girdlers' Hall, *see* **City Companies.**

Glanvill, John, shield-of-arms of: in glass from Serjeant's Inn, Farringdon Without (12), p. 159a.

Glascocke, Charles, flagons given by: St. Mary Woolnoth, Langbourn (3), p. 170b.

Glass:
See also SECTIONAL PREFACE, p. xxx.
ECCLESIASTICAL:
ENGLISH: (*excluding* HERALDIC GLASS, *for which, see below*).
15th-century: (fragments) Bishopsgate (2), p. 23a.
16th-century: (fragments) Bishopsgate (2), p. 23a; Broad Street (2), p. 34a.
17th-century: Aldgate (1), p. 7a (*Plate* 53); (2), p. 10a.
FOREIGN:
14th-century: Bishopsgate (1), p. 19a.
SECULAR:
ENGLISH:
17th-century: Cripplegate Within (7), p. 95b (*Plate* 14); Dowgate (5), p. 103a; Farringdon Without (16), p. 160b; Langbourn (6), p. 171b; Vintry (4), p. 193a.
c. 1700: Bassishaw (1), p. 14a; (2), 14a.
FOREIGN:
Late 16th or early 17th-century: Cripplegate Within (6), p. 95a.
17th-century: Farringdon Within (8), p. 116b; Queenhithe (4), p. 175b.
HERALDIC:
ENGLISH:
15th-century: Bishopsgate (2), p. 23a (*Plate* 15).
16th-century: Aldgate (1), p. 6b (*Plate* 15); Farringdon Without (10), p. 150a, b; (14), p. 159b; Tower (1), p. 179a.
17th-century: Aldgate (2), p. 10a; Bishopsgate (1), p. 19a (*Plates* 14, 15); (2), p. 23a; Cripplegate Within (6), p. 95a; (7), p. 95b; Dowgate (6), p. 103b; Farringdon Within (7), p. 114b; (8), p. 116b; (10), p. 117b; (11), p. 118a; Farringdon Without (9), p. 145b; (10), p. 150a, b (*Plate* 196); (12), p. 158b; (14), p. 159b (*Plate* 205); Queenhithe (4), p. 175b; Tower (1), p. 179a; (5), p. 185b (*Plate* 224); Vintry (4), p. 193a.
Early 18th-century: Farringdon Without (1), p. 122a (*Plate* 167); Langbourn (2), p. 169b (*Plate* 208).

Glover:
John, Master of Apothecaries Company, 1691, name inscribed on cartouche over fireplace in Apothecaries' Hall: Farringdon Within (7), p. 115a.
Robert, 1588, Somerset Herald, monument to: St. Giles, Cripplegate Without, p. 98b.
Thomas, 1677, tablet to: St. Sepulchre, Farringdon Without (6), p. 136a.

Gluttony; carved wooden figure of boy commemorating Fire of London "occasioned by the Sin of Gluttony, 1666": Farringdon Without (52), p. 165b.

Godbold, John, Shield-of-arms of, in glass from Serjeants' Inn: Farringdon Without (12), p. 159a.

Godfrey:
Cornelius, stand-paten given to Dutch Church, 1635, by: Broad Street (2), p. 34a.
Jane, *see* **Harrison.**

Godfrey : *contd.*
Michael, 1689, Elizabeth his daughter, 1691, and Hester his daughter and wife of Hugh Smithson, 1698, monument to : St. Swithin, Walbrook (2), p. 198a.
Michael, 1695, first Deputy Governor of the Bank of England, tablet to : St. Swithin, Walbrook (2), p. 198a.
Godliman Street, No. 16 : Castle Baynard (7), p. 59a.
Godschalck, Joas, sen., flagon given to Dutch Church, 1635, by : Broad Street (2), p. 34a.
Goefrey le Troumpeur, name of : inscribed on coffin-lid in Crypt of Guildhall, Cheap (3), p. 67a.
"Gog" and "Magog," figures of : carved by Richard Saunders, 1707–8 in Guildhall, Cheap (3), p. 65a.
Golden Gallery, The : St. Paul's Cathedral, Castle Baynard (1), p. 46a.
Goldsmith :
Francis (Appleton) 1618, wife of Francis Goldsmith, tablet to : All Hallows Barking, Tower (1), p. 179a.
Oliver, chambers of : in Brick Court, Farringdon Without (10), p. 153b.
William son of William the : founded Benedictine Nunnery of St. Helen, Bishopsgate (2), p. 19b.
Goldsmiths' Hall, *see* **City Companies.**
Goldwell, arms of, *see* **Heraldry.**
Goodfellow, Christopher, 1690, Dorothy his wife, 1711, and John his son, 1700, tablet to : St. Lawrence Jewry, Cheap (1), p. 62a.
Gordon, Hannah, 1710, floor-slab to : All Hallows Barking, Tower (1), p. 179b.
Gore :
Alice, *see* **Payne.**
Elizabeth, 1698, daughter of Sir William Gore, monument with bust of : St. Olave Hart Street, Tower (2), p. 182b.
Gough :
Jeremy, 1692, and Mary his wife, 1705, floor-slab to : St. Mary le Bow, Cordwainer (1), p. 80b.
Thomas, 1705, floor-slab to : St. Anne and St. Agnes, Aldersgate (1), p. 2b.
Gough Square, No. 1 : Farringdon Without (29), p. 162b.
" No. 17, known as Johnson's House : Farringdon Without (30), p. 163a.
Gould, Sir Henry, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Gourney, Susanna, wife of Edward Gourney, 1675–6, Edward Gourney, 1703, Ann Rickards, 1714, and Susanna their daughters, and three grandchildren, tablet to : St. Dunstan, Tower (3), p. 184a.
Gracechurch Street, No. 19 : Bishopsgate (6), p. 25a.
Grant, Mary, 1707, and Thomas, 17.., floor-slab to : St. Vedast, Farringdon Within (4), p. 113b.
Gray's Inn, Barnard's Inn an Inn of Chancery attached to : Farringdon Without (14), p. 159a.
Grates and Grilles, *see under* **Metal-work.**
Great Fire, Churches damaged or destroyed by : *see* APPENDIX No. 2, p. 200 ; inscription recording glazing of All Hallows Barking after : (glass), Tower (1), p. 179a ; Monument to commemorate : Bridge Ward Within (2), p. 30b ; sign with figure of boy to Commemorate ; Farringdon Without (52), p. 165b.
Great Tower Street, No. 34 : Tower (6), p. 185b (*Plates* 40, 151).
Green, -e :
Edward, 1793, floor-slab to : Christ Church, Farringdon Within (1), p. 106b ;
Katherine, first wife, 1690, and Susanna second wife, 1700, of John, monument to : from St. Christopher le Stocks now in St. Margaret Lothbury, Coleman Street (1), p. 73b.
William, name of : carved in Hall of Brewers' Company, Cripplegate Within (6), p. 94b.
Greenberg, Edward, 1694, and Ellinar his wife, 1681, tablet to : St. Sepulchre, Farringdon Without (6), p. 136a.
Gregory, St., Churches dedicated to : *see under* **Churches.**
Gregory :
Mary, *see* **Clitherow.**
Sir William, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Grenfeilde, George, shield-of-arms in Middle Temple Hall (glass) : Farringdon Without (10), p. 150a.
Gresham :
Sir Richard, stained glass window with figure representing, in Hall of St. Bartholomew's Hospital : Farringdon Without (16), p. 160b.
Sir Thomas, 1579, altar-tomb to : St. Helen's Bishopsgate (2), p. 23a (*Plate* 19) ; pavement from original building by, now in present Royal Exchange : Broad Street, (3), p. 34b.
Gresham Street, No. 52 : Cheap (10), p. 71b.
" " No. 69 : Cripplegate Within (10), p. 96a.
Greswold, Dorothy, *see* **Offley.**
Grew, Mary (Huetson), 1685, wife of Nehemiah Grew, M.D., tablet to : Christ Church, Farringdon Within (1), p. 106b.
Grey Friars, *see* SECTIONAL PREFACE *under* MONASTIC BUILDINGS, p. xxvi ; Christchurch Newgate Street on site of conventual church of : Farringdon Within (1), p. 104b.
Grey, Henry, Duke of Suffolk, executed, 1554, mummified human head formerly in Holy Trinity Minories and now in St. Botolph said to be that of : Portsoken (1), p. 172b.
Grice, John, 1689, floor-slab to : Christ Church, Farringdon Within (1), p. 106b.
Grocers' Company, *see under* **City Companies.**
" **Hall Court,** Nos. 12 and 12A : Cheap (9), p. 71b.
Grundy, Nicholas, *see* **Orme.**
Gryme :
Dorothy (Reade) wife of Robert Gryme, 1681, Robert their son, 1684, tablet to : St. Andrew Holborn, Farringdon Without (1), p. 122b.
Robert, arms of : (glass) in Cutlers' Hall, Farringdon Within (11), p. 118a.
Guildford, Lord, *see* **North.**
Guildhall, The : Cheap (3), p. 63b ; (*Plans*, pp. 64, 66 ; *Plates* 130, 131, 132, 174) ; carved bosses in E. crypt of : p. 65b ; carved bosses in S. Porch of : p. 65b.
Gwilt, George, restorations at St. Mary le Bow, 1818–20, carried out by : Cordwainer (1), p. 76b.
Gybbon, Edmund, 1677, tablet to : Temple Church, Farringdon Without (7), p. 142b.
Gyua, John and Elizabeth his wife, funeral pall given by ; Ironmongers' Hall, Aldersgate (6), p. 3b.

Haberdashers' Hall, *see* **City Companies.**
Hack, Mary (Beach), 1704, wife of . . . Hack, monument to : St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 92a.
Hacket, Mary, *see* **Davenport.**
Hackluyt, Richard, shield-of-arms of : in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Haddon :
Arms of, before 1550, *see* **Heraldry.**
Anthony, 1688, floor-slab to : St. Margaret Lothbury, Coleman Street (1), p. 73b.
Sir Richard, 1516, Lord Mayor, brass to : St. Olave Hart Street, Tower (2), p. 182a.
Hale, Richard, 1620, tablet to : St. Dunstan, Tower (3), p. 184b.

Halford, Mary, *see* **Gatford.**
Haliday, William, Alderman, 1623, and Susanna (Row) his widow (afterwards wife of Robert, Earl of Warwick), 1645, Anne, wife of Sir Henry Mildmay, their daughter, 1656, and Diana Maria, daughter of the last named, 1643, monument to: St. Lawrence Jewry, Cheap (1), p. 62a (*Plate* 21).
Hall:
Ann, 1678, and Elizabeth, 1680, daughters of Thomas Hall, brass to: St. Vedast, Farringdon Within (4), p. 112b.
Martin, Warden of Painter-Stainers' Company, 1628, arms of: (glass), Queenhithe (4), p. 175b.
William, 1680, tablet to: St. Vedast, Farringdon Within (4), p. 113a; cup and cover-paten given to St. Vedast by: Farringdon Within (4), p. 113b.
Hallett, Sir James, spoon of 1708 given to St. Vedast by: Farringdon Within (4), p. 113b.
Halsey, Rev. James, 1640, floor-slab to: formerly in St. Alphege, now in City of London Cemetery, Manor Park, Cripplegate Within (3), p. 93a.
Hamersley, Sir Hugh, 1636, Lord Mayor, and wife, wall-monument to: St. Andrew Undershaft, Aldgate (1), p. 7b (*Plate* 23).
Hamey, Baldwin, 1640, physician to the Czar, tablet to: All Hallows Barking, Tower (1), p. 179a.
Hammond or **Hamond:**
Edmund, 1642, monument to: All Hallows, Broad Street (1), p. 32a.
Leonard, cup of, 1638, given to St. James Garlickhithe by: Vintry (2), p. 191b.
Thomas, 1698, Thomas, 1699, Martha and Margaretta, 1706, all infant children of Thomas and Elizabeth Hammond, and Charles Hammond, M.A., their uncle, 1700–1, floor-slab to: St. Dunstan, Tower (3), p. 185a.
Hamms, Stephen, 1690, and Thomasine, 1696, floor-slab to: St. Anne and St. Agnes, Aldersgate (1), p. 2b.
Hamond, *see* **Hammond.**
Hanmer, Sir Thomas, 1687–8, monument to: Temple Church, Farringdon Without (7), p. 142b (*Plate* 26).
Hanson, Elizabeth, *see* **Jordan.**
Hare Court: Farringdon Without (10), pp. 152a, b, 153a.
Harper, Thomas, master, 1579, name and mark of: carved on panel in Carpenters' Hall, Broad Street (5), p. 37a.
Harris, Renatus, *see also* Sectional Preface, p. xxxi. Organs built by: St. Andrew Undershaft, Aldgate (1), p. 8a; St. Clement Eastcheap, Candlewick (1), p. 40a; St. Lawrence Jewry, Cheap (1), p. 62b; St. Michael, Cornhill (1), p. 85b; St. Giles, Cripplegate Without, p. 99a; Christ Church, Farringdon Within (1), p. 107a; St. Andrew Holborn, Farringdon Without (1), p. 122b; St. Bride, Farringdon Without (4), p. 132a; St. Sepulchre, Farringdon Without (6), p. 136b; All Hallows Lombard Street, Langbourn (1), p. 167b; St. Botolph, Portsoken (1), p. 172a; All Hallows Barking, Tower (1), p. 179b.
Harrison, or **Harryson,**
Edmund, 1666, embroiderer to King James I, Charles I and Charles II, and Jane (Godfrey) his wife, tablet to: St. Giles, Cripplegate Without, p. 98b (*Plate* 27).
Gilbert, patens given to All Hallows Honey Lane by: now in St. Mary le Bow, Cordwainer (1), p. 80b.
Hart Street, No. 8: formerly Rectory of St. Olave's Church, Tower (7), p. 185b.
Harvey, Harvie, Harvy or **Hervey:**
Benjamin, 1684, tablet to: St. Alban, Cripplegate Within (1), p. 90a.
Sir Francis, 1626, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Harvey, Harvie, Harvy or **Hervey:** *contd.*
John, 1700, monument to: St. Mary at Hill, Billingsgate (2), p. 17b (*Plate* 26).
William, 1677, alderman and sheriff, 1663, son of Robert, and Hugh his second son, 1679, tablet to: St. Alban, Cripplegate Within (1), p. 90b.
William, 1597, and his first two wives, Maudlin, 1581, and Margarett, 1593, and Robert his eldest son, 1608, and Robert's wife Sara (Audley), 1638, tablet to: St. Alban, Cripplegate Within (1), p. 90a.
William, Principal of Barnard's Inn, 1545, shield-of-arms of (glass): Farringdon Without (14), p. 159b.
Harvist, Edward, 1610–11, brewer, "one of His Majesties Gunners," and Ann his wife, 1610, monument to: St. Giles, Cripplegate Without, p. 98b.
Hastings, George, Earl of Huntingdon, shield-of-arms of: within garter surmounted by coronet, in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Hat-pegs and Stands, *see under* **Metal-work.**
Hatsell, Sir Henry, shield-of-arms of: in Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Hatton:
Roger, 1666, floor-slab to: All Hallows Barking, Tower (1), p. 179b.
Thomas, shield-of-arms of: in Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Havard, Nicholas, shield-of-arms of: in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Hawes Nathaniel, 1700, treasurer of Christ's Hospital, tablet to: now in Christ Church, Farringdon Within (1), p. 106b.
Hawksmoor, Nicholas, St. Mary Woolnoth designed by: Langbourn (3), p. 170a.
Hayward, Sir Rowland, Kt., 1593, and his two wives Johan (Tilsworth) and Katherin (Smith) and children, monument to: St. Alphege, Cripplegate Within (3), p. 92b (*Plate* 22).
Head-Stones, *see under* **Monuments, Funeral.**
Heath, arms probably of: in glass panel in Inner Temple Library, Farringdon Without (9), p. 145b.
Heila, Dominic van, 1608, monument to: now in Church of Castle Hedingham, Essex, formerly in All Hallows, Broad Street (1), p. 32a.
Helen, St., buildings dedicated to, *see* **Churches;** Benedictine Nunnery of: *see* parish church of St. Helen, Bishopsgate (2), p. 19a.
Helicon, Mount, *see* **Pegasus.**
Helmets, *see* **Armour.**
Helsdingen, *see* van Helsdingen *under* **Bustyn.**
Heneage, Sir Thomas, 1594, and Anne his wife, 1592, mutilated marble effigies of: in crypt of St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 111).
Henry II, Temple Church built in reign of: Farringdon Without (7), p. 137a.
Henry VIII, arms of, *see* Royal Arms *under* **Heraldry;** inscription recording 'refoundation' of St. Bartholomew's Hospital in 1546 by: Farringdon Without (16), p. 160b; statue of: on Gatehouse of St. Bartholomew's Hospital, Farringdon Without (16) p. 160b; stained glass window with figure representing: in Hall of St. Bartholomew's Hospital, Farringdon Without (16), p. 160b; wooden figure of: Haberdashers' Hall, Cripplegate Within (5), p. 93b.
„ **Prince of Wales,** eldest son of James I, died 1612, *see* **"Prince Henry's Room."**
Henshawe, Benjamin, 1687–8, and Martha his wife, 1697, floor-slab to: St. Magnus the Martyr, Bridge Ward Within (1), p. 29b.
Heraclius, Patriarch of Jerusalem, Temple Church consecrated in 1185 by: Farringdon Without (7), p. 137a.

Heraldry :
ARMS, SHIELDS-OF- (before 1550) :
BLAZONED AND IDENTIFIED : (Note—*for the blazons of these arms, see* p. 203).
ACTON : St. Andrew Undershaft, Aldgate (1), (glass), p. 6b.
ASTRY : St. Helen's, Bishopsgate (2) (glass), p. 23a.
BAKERS' COMPANY : St. Andrew Undershaft, Aldgate (1) (glass), p. 6b.
BODLEY : St. Andrew Undershaft, Aldgate (1) (Leveson brass), p. 6a.
BREWERS' COMPANY : Cripplegate Within (6) (funeral pall), p. 95a.
BYFIELD : St. Olave Hart Street, Tower (2) (Haddon brass), p. 182a.
CALAIS, STAPLE OF : St. Andrew Undershaft, Aldgate (1) (glass) pp. 6b, 7a ; St. Helen, Bishopsgate (2) (tomb of Sir John Crosby), p. 23b ; St. Olave Hart Street, Tower (2) (Haddon brass), p. 182a.
CROKE : All Hallows Barking, Tower (1), p. 179a.
CROSBY : St. Helen, Bishopsgate (2) (glass), p. 23a ; (tomb of Sir John Crosby), p. 23b.
DRAPER : St. Andrew Undershaft, Aldgate (1) (glass), p. 7a.
FISHMONGERS' COMPANY : Bridge Street Within (3) (embroidered on Funeral Pall), p. 31b.
GOLDWELL : St. Andrew Undershaft, Aldgate (1) (glass), p. 6b.
GROCERS' COMPANY : Bishopsgate (2) (tomb of Sir John Crosby), p. 23b ; (glass), p. 23a.
HADDON : St. Olave Hart Street, Tower (2) (brass), p. 182a.
IRONMONGERS' COMPANY : Aldersgate (6) (funeral pall), p. 3b.
JAMBE : Christ Church, Farringdon Within (1), p. 106a.
JENNINGS : St. Andrew Undershaft, Aldgate (1) (glass), pp. 6b, 7a (*Plate* 15).
KIRTON : St. Andrew Undershaft, Aldgate (1), *see* Jennings (glass), p. 6b.
LEVESON : St. Andrew Undershaft, Aldgate (1) (brass), p. 6a ; (glass), p. 6b.
LONDON, CITY OF : St. Andrew Undershaft, Aldgate (1) (glass), pp. 6b, 7a ; St. Helen, Bishopsgate (2) (glass), p. 23a ; Guildhall, Cheap (3) (in Hall), p. 64a, b ; (on boss, E. crypt), p. 65b ; St. Bartholomew the Great, Farringdon Without (2) (Rahere tomb), p. 127b.
LONDON, SEE OF : Guildhall, Cheap (3) (on boss, E. crypt), p. 65b.
MASTERSON : St. Andrew Undershaft, Aldgate (1), p. 6b.
MERCERS' COMPANY : St. Andrew Undershaft, Aldgate (1) (glass), p. 6b ; St. Olave Hart Street, Tower (2) (Haddon brass), p. 182a.
MERCHANT TAYLORS' COMPANY : ancient arms, St. Andrew Undershaft, Aldgate (1) (glass), pp. 6b (*Plate* 15), 7a ; St. Helen, Bishopsgate (2), p. 23b ; Broad Street (4) (funeral pall), p. 37a.
MERCHANT VENTURERS' COMPANY : St. Andrew Undershaft, Aldgate (1) (glass), p. 6b ; All Hallows Barking, Tower (1) (Evyngar brass), p. 178a.
MORLAND : St. Olave Hart Street, Tower (2) (Haddon brass), p. 182a.
NICHOLLS : St. Andrew Undershaft, Aldgate (1) (glass), p. 6b.
PEMBERTON : St. Helen, Bishopsgate (2) (brass on altar-table), p. 23b.
PRESTWOOD : St. Andrew Undershaft, Aldgate (1) (Leveson brass), p. 6a ; (glass), p. 6b.
ROOS : Temple Church, Farringdon Without (7) (on shield of effigy), p. 141a.

Heraldry : *contd.*
ARMS, SHIELDS-OF- (before 1550) : *contd.*
BLAZONED AND IDENTIFIED : *contd.*
SADDLERS' COMPANY : Saddlers' Hall, Farringdon Within (10), (funeral pall) p. 117b.
ST. BARTHOLOMEW'S PRIORY, Smithfield : Farringdon Without (2), p. 127b.
ST. GEORGE : Guildhall, Cheap (3) (on boss, E. crypt), p. 65b.
ST. THOMAS OF CANTERBURY : Brewers' Hall, Farringdon Within (6), p. 95a.
SALTERS' COMPANY : All Hallows Barking, Tower (1) (Evyngar brass), p. 178a.
TONGE : All Hallows Barking, Tower (1) (brass), p. 178b.
VINTNERS' COMPANY : Vintners' Hall, Vintry (4) (funeral-pall), p. 193a.
WATTON : St. Andrew Undershaft, Aldgate (1), *see* Goldwell (glass), p. 6b.
ROYAL ARMS : *See also* SECTIONAL PREFACE, p. xxxiii.
EDWARD THE CONFESSOR (*azure a cross paty between five martlets or*) : Guildhall, Cheap (3) (in hall), p. 64a ; (in S. porch), p. 65b ; (on boss, E. crypt), p. 65b ; St. Bartholomew the Less, Farringdon Without (3), p. 129b.
ENGLAND AND FRANCE, 1340–*c.* 1405 (*azure powdered with fleurs-de-lis* for France Ancient and *England quarterly*) :
14th-century : St. Botolph, Portsoken (1), p. 172b.
ENGLAND AND FRANCE, *c.* 1405–1603 (*azure three fleurs-de-lis or* for France Modern and *England quarterly*) :
Sovereign not identified : 15th-century ; Guildhall, Cheap (3) (S. Porch), p. 65b ; (Hall), p. 64a ; St. Bartholomew the Less, Farringdon Without (3), p. 129b ; late 15th or early 16th-century ; St. Bartholomew the Great, Farringdon Without (2) (Rahere tomb), p. 127b ; 16th-century ; St. Andrew Undershaft, Aldgate (1) (glass), p. 7a ; Middle Temple Hall, Farringdon Without (10), p. 150b.
Henry VIII : St. Andrew Undershaft, Aldgate (1) (glass), p. 6b ; St. Bartholomew's Hospital, Farringdon Without (16) (glass), p. 160b.
STUART, 1603–1707 (*quarterly* 1 *and* 4 *France Modern quartering England ;* 2, *or a lion within a double tressure flowered and countered-flowered gules for Scotland ;* 3, *azure a harp or stringed argent for Ireland*) :
Sovereign not identified : early 17th-century ; St. Andrew's Court House, Farringdon Without (15) (fireplace), p. 160a ; late 17th-century ; St. Anne and St. Agnes, Aldersgate (1), p. 2b ; from St. Matthew Friday Street in Schoolhouse of St. Leonard Foster Lane, Aldersgate (8), p. 4a ; St. Andrew Undershaft, Aldgate (1), p. 7a ; St. Katharine Cree, Aldgate (2), p. 10b (*Plate* 16) ; Girdlers' Hall, Bassishaw (1), p. 14a ; Coopers' Hall, Bassishaw (3), p. 14a ; St. Margaret Pattens, Billingsgate (1), p. 16a (*Plate* 16) ; St. Mary at Hill, Billingsgate (2), p. 18a (*Plate* 16) ; Waterman's Hall, Billingsgate (3), p. 18a ; St. Mildred, Bread Street (1), p. 26a ; St. Clement Eastcheap, Candlewick (1), p. 40b ; St. Mary Abchurch, Candlewick (2), p. 43b ; St. Paul's Cathedral, Castle Baynard (1), p. 51b ; St. Benet, Castle Baynard (3), p. 56a (*Plate* 16) ; St. Lawrence Jewry, Cheap (1), p. 63a ; Mercers' Hall, Cheap (4), p. 70a ; St. Margaret, Coleman Street (1), p. 74a ; St. Stephen, Coleman Street (2), p. 75b ; St. Mary le Bow, Cordwainer (1), p. 81a ; St. Peter Cornhill, Cornhill (2) (on screen), p. 88b ; St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 92b ; Tallow Chandlers' Hall, Dowgate

Heraldry : *contd.*
ROYAL ARMS : *contd.*
STUART : *contd.*
Sovereign not identified : *contd.*
(4), p. 102a, b; Christ Church, Farringdon Within (1), p. 107a ; St. Martin Ludgate, Farringdon Within (3), p. 111a ; Apothecaries' Hall, Farringdon Within (7), p. 115a; Barbers' Hall, Farringdon Within (8), p. 116a ; Cutlers' Hall, Farringdon Within (11), p. 118a ; Middle Temple Hall, Farringdon Without (10) (glass), p. 150b ; All Hallows, Langbourn (1), p. 168a (*Plate* 16) ; St. Dionis, Langbourn (5), p. 171a ; St. Nicholas Cole Abbey, Queenhithe (1), p. 174b ; All Hallows Barking, Tower (1), p. 180a ; St. James Garlickhithe, Vintry (2), p. 191b ; Vintners' Hall, Vintry (4), p. 192b ; St. Stephen, Walbrook (1), p. 196b.
CHARLES I : St. Katharine Cree, Aldgate (2) (alms-dish), p. 10b ; St. Helen, Bishopsgate (2) (door), p. 22b.
CHARLES II : St. Helen, Bishopsgate (2), p. 24b ; St. Mildred, Bread Street (1), p. 27a ; Monument, Bridge Within (2), p. 31 a ; St. Mary Aldermary, Cordwainer (2) (sword-rest), p. 83b ; St. Peter, Cornhill (2) (dish), p. 88a ; Haberdashers' Hall, Cripplegate Within (5), p. 93b ; Brewers' Hall, Cripplegate Within (6), p. 94b ; (glass), p. 95a ; Parish Clerks' Hall, Cripplegate Within (7) (glass), p. 95b ; Innholders' Hall, Dowgate (6), p. 103b ; Saddlers' Hall, Farringdon Within (10), p. 117b ; (glass), p. 117b ; Serjeants' Inn, Farringdon Without (12) (glass), p. 158b ; Painter-Stainers' Hall, Queenhithe (4) (glass), p. 175b ; St. Olave, Tower (2) (dish), p. 183b ; Clothworkers' Hall, Tower (5) (sword-rest), p. 185a.
JAMES II : St. Sepulchre, Farringdon Without (6) (mace), p. 137a.
ANNE : Goldsmiths' Hall : Aldersgate (5), p. 3b ; Coachmakers' Hall, Aldersgate (7), p. 4a ; St. Paul's Cathedral, Castle Baynard (1), p. 51b ; St. Andrew Holborn, Farringdon Without (1) (glass), p. 122a (*Plate* 167) ; St. Bride, Farringdon Without (4) (mace), p. 132b ; St. Bartholomew's Hospital, Farringdon Without (16), p. 160b ; Painter-Stainers' Hall, Queenhithe (4) (painting), p. 175b.
WILLIAM III AND MARY II : (*Stuart Royal Arms with a scutcheon of Nassau*). St Andrew Undershaft, Aldgate (1) (glass), p. 7a ; St. Paul's Cathedral, Castle Baynard (1) carved cartouche), p. 51b ; (organ), p. 51a ; St. Vedast, Farringdon Within (4), p. 113b ; Stationers' Hall, Farringdon Within (9) (screen), p. 117b ; St. Olave, Tower (2), p. 183b ; St. Michael Paternoster Royal, Vintry (1), p. 189a ; Salters' Hall, Walbrook (3), p. 198b.
ANNE, after the Union with Scotland, 1707–1714 : (*quarterly :* 1 *and* 4, *England impaling Scotland ;* 2, *France Modern ;* 3, *Ireland*). College of Arms, Castle Baynard (5), p. 58a ; St. Edmund, Langbourn (3) (glass), p. 169b (*Plate* 208).
HERALDIC GLASS : *see under* **Glass.**
Hercules, carved figures of : on screen in Middle Temple Hall, Farringdon Without (10), p. 148b (*Plate* 194).
Hermitage of St. James on the Wall, crypt said to have formed part of : now under churchyard of All Hallows Staining, Tower (4), p. 185a.
Herne, Sir Nathaniel, 1679, tablet to : from St. Olave Old Jewry now in St. Margaret Lothbury, Coleman Street (1), p. 73b.
Herring, Sarah, *see* **Strode.**
Hertford, Walter, monk of Christ Church, Canterbury, *see* **Bate.**
Hervey, *see* **Harvey.**
Hewit, -t :
Ann, 1713, floor-slab to : St. Sepulchre, Farringdon Without (6), p. 136b.
William, 1599, mutilated marble effigy of : in crypt St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 111).
Heydon, Sir Christopher, shield-of-arms of: in Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Heythuysen, Johan van, 1673–4, and Gerard van, 1692–3, Anna his widow, 1704, John their son, 1697, and Delme van, 1701, floor-slab to : Dutch Church, Broad Street (2), p. 34a.
Hickford, Henry, cup given to St. Mary le Bow by : Cordwainer (1), p. 80b.
Hicks, arms probably of : in glass panel in Inner Temple Library, Farringdon Without (9), p. 145b.
Hickson, James, 1689, tablet to : All Hallows Barking, Tower (1), p. 179b ; name of : carved in Hall of Brewers' Company, Cripplegate Within (6), p. 94b.
Hide or **Hyde :**
Bernard, 1630, Anna (Walcot) his wife, 1640, also to Bernard, 1655, and Hester (Trott) his wife, 1649, and Bernard their son, 1674, tablet to : St. Dunstan, Tower (3), p. 184a.
Edward, 1st Earl of Clarendon, achievement-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Gilbert, Principal of Barnard's Inn, 1558, shield-of-arms of : (glass), Farringdon Without (14), p. 159b.
Henry, 2nd Earl of Clarendon, achievement-of-arms of : Middle Temple Hall (glass) : Farringdon Without (10), p. 150b.
Laurence, 1st Earl of Rochester, 1685, achievement-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Sir Nicholas, 1626, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Sir Robert, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Robert, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Robert, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Higham :
Mary, wife of Sir Richard Higham, 1634, monument to : formerly in St. Katharine Coleman, now in St. Olave Hart Street, Tower (2), p. 183a.
Robert, 1616, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Hill :
George, 1693, floor-slab to : St. Vedast, Farringdon Within (4), p. 113a.
W., clerk of St. Anne Blackfriars, spoon given by : now in St. Andrew by the Wardrobe, Castle Baynard (2), p. 54b.
Hind Court, No. 5 : Farringdon Without (28), p. 162b.
Hinton, Anthony, 1678, tablet to : St. Sepulchre, Farringdon Without (6), p. 136a.
Hippocrene, Fountain of, *see* **Pegasus.**
Hobson, Elizabeth, *see* Sir Patience **Ward.**
Hoby, Sir Edward, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Hodges, Dr. Nathanael, 1688, tablet to : St. Stephen, Walbrook (1), p. 196a.
Hodgson, Thomas of Bramwill, name and arms of : in window of St. Andrew Holborn, Farringdon Without (1), p. 122a.
Hodson, John, *see under* **Bellfounders.**
Hodye, Edward, shield-of-arms of : in Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Hoefnagel, Joris, correspondence with : Dutch Church or Jesus Temple, Broad Street (2), p. 34a ; tapestry by Francis Gambels after the manner of : Merchant Taylors' Hall : Broad Street (4), p. 37a.

Holbrook, Ralph, husband of Elizabeth Holbrook, niece of Laurence Copping, gateway erected in 1687 by: Old Church of St. Alphege, Cripplegate Within (4), p. 93a.
Holden:
Bridget, wife of John Holden, 16—, floor-slab to: All Hallows Barking, Tower (1), p. 179b.
N., 1657, stone entrance in St. Bride's to vault of: Farringdon Without (4), p. 132a.
Holder, William, S.T.P., 1697, and Susanna (Wren) his wife, 1688, monument to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Holdsworth, Richard, S.T.D., 1649, slab to: St. Michael, Cornhill (1), p. 85b.
Holland, glass medallion representing naval action, 1631, between Spain and: Barbers' Hall, Farringdon Within (8), p. 116b.
„ William, rector of All Hallows Staining, and Elizabeth his wife, *see* **Tancred.**
Hollier, Thomas, 1690, Lucy his wife, 1677, and Thomas, 1672, and James, 1686, their sons, floor-slab to: Christ Church, Farringdon Within (1), p. 106b.
Hollingworth, John, flagon of 1630 given by: to St. Augustine Old Change, now in Victoria and Albert Museum, Farringdon Within (2), p. 108b.
Hollingsworth, Mary, *see* **Barcroft.**
Holt:
Sir John, shield-of-arms of: in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Sir John, Chief Justice of the Common Pleas, shield-of-arms of: (glass), erected by Silvester Petyt in Barnard's Inn, 1705, Farringdon Without (14), p. 159b.
Holy Family, The, *see under* **Christ.**
„ **Trinity the Less,** buildings dedicated: *see under* **Churches.**
Homer Boards: in Synagogue of Spanish and Portuguese Jews, Aldgate (3), p. 12b.
Hone, William and Joyce his wife, late 16th-century tablet to: St. Bartholomew the Less, Farringdon Without (3), p. 129a.
Hooker, Thomas, 1677, arms of: glass in Cutlers' Hall, Farringdon Within (11), p. 118a.
Hoop and Grapes, Aldgate High Street: Portsoken (2), p. 172b.
Hope, figure of: carved on monument to Sir Patience Ward, St. Mary Abchurch, Candlewick (2), p. 42b (*Plate* 55); painting of, St. Mary Abchurch (on dome), Candlewick (2), p. 43a; painting of: St. Olave Hart Street, Tower (2), p. 183a.
Hopegood, Edward, 1679, Jane his wife, 1677, and Lettice, 1709, Elizabeth, 1658, and Elizabeth, 1665, his daughters, floor-slab to: St. Margaret Lothbury, Coleman Street (1), p. 73b.
Hopper, T., name and date Novr. 22, 1696, inscribed on bench: St. Andrew Holborn, Farringdon Without (1), p. 123a.
Hornbuckle, William, Master of Parish Clerks' Company, 1679, arms of: (glass), Cripplegate Within (7), p. 95b.
Horsey, Edward, shield-of-arms in Middle Temple Hall (glass): Farringdon Without (10), p. 150b.
Horsnell, William, principal of Thavie's Inn, 1655–6, tablet to: St. Andrew Holborn, Farringdon Without (1), p. 122b.
Hosier Lane, Nos. 1 and 2: Farringdon Without (41), p. 165a.
Hoster, Jane, *see* **Humberstone.**
Hoste, Jane, wife of Peter Vandeput, *see* **Vandeput,** Giles.
Hothersall, Henry, font given to St. Bride's in 1615: Farringdon Without (4), p. 132a.
Houghton, Robert, 1623, tablet to: St. Dunstan, Farringdon Without (4), p. 133b.
Hour-glass case and stand, *see* BRONZE *under* **Metal-work.**
Howard:
Duke of Norfolk, arms of, as Earl Marshal: College of Arms, Castle Baynard (5), p. 57b.
Hannah, 1699, floor-slab to: St. Mary le Bow, Cordwainer (1), p. 80b.
John, initials of: carved in Vestibule of Coopers' Hall, Bassishaw (3), p. 14a.
Matthew, 1675, Samuel his son, 1698, and Sarah his wife, 1700, floor-slab to: St. Mary le Bow, Cordwainer (1), p. 80b.
Sarah, 1703, floor-slab to: St. Mary le Bow, Cordwainer (1), p. 80b.
William, 1687, Churchwarden of St. Peter Westcheap, name inscribed on stone tablet in Cheapside, Farringdon Within (17), p. 119b.
Howell:
James, 1666, tablet to: Temple Church, Farringdon Without (7), p. 141b.
Joane, 1689, wife of Richard Howell, and Mary his sister, 1690, headstone to: St. Michael, Queenhithe (3), p. 175a.
John, 1708, floor-slab to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Howland, Sarah, *see* **Collett.**
Huckell, Robert, 1694, floor-slab to: All Hallows Barking, Tower (1), p. 179b.
Hudles, Nicholas, Master of Parish Clerks' Company, 1674, and 1682, arms of: (glass), Cripplegate Within (7), p. 95b.
Huetson, Mary, *see* **Grew.**
Hugford, John, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Huitson, John, 1689, and Martha (Cooper) his wife, 1681, tablet to: St. Michael, Cornhill (1), p. 85b.
Humberstone, Jane (Hoster) 1694, and her husband Mathew Humberstone, 1709, tablet to: St. Olave Hart Street, Tower (2), p. 182b.
Hunt, Robert, 1676, floor-slab to: now in churchyard, Temple Church, Farringdon Without (7), p. 143a.
Hunter:
Elizabeth (Lannoy), 1712, and her husband John Hunter, 1714, floor-slab to: All Hallows Barking, Tower (1), p. 179b.
Henry, 1669, and Henry his son, 16—, floor-slab to: All Hallows Barking, Tower (1), p. 179b.
Huntingdon, George, Earl of, *see* **Hastings.**
Husband, Richard, *see* **Barcroft.**
Hutton:
Richard, 1625, shield-of-arms, in glass from Serjeants' Inn: Farringdon Without (12), p. 159a.
Sir Richard, 1638, monument to: St. Dunstan, Farringdon Without (5), p. 133b.
Huyde, John, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Huyssen, Margaret Laurencia, *see* **Cornwall.**
Hyde: *see* **Hide.**

Incorporated Law Society, glass from Serjeants' Inn (Chancery Lane), now in Hall of: Farringdon Without (12), p. 158b.
Indents, *see under* **Brasses.**
Ingepene, Richard, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Ingle, Mary, 1684, daughter of John Ingle, floor-slab to: St. Peter, Cornhill (2), p. 87b.
Ingram, Sir Arthur, 1681, Hannah Champneys, 1693, his daughter, Ann his wife, 1702, and others later, tablet to: formerly in St. Dionis, now in All Hallows Lombard Street, Langbourn (1), p. 167b.
Inner Temple, *see under* **Inns of Court and Chancery.**
Innholders' Company, *see under* **City Companies.**

Inns of Court and Chancery :
See also SECTIONAL PREFACE, p. xxvii.
For blazon of arms, *see* p. 203.
BARNARD'S INN : In Farringdon Ward Without, p. 120 ; Hall (now Mercers' School) : Farringdon Without (14), p. 159a (*Plates* 203–5).
CLIFFORD'S INN : Farringdon Without (11), p. 156b ; Hall, p. 157a (*Plan*, p. 157) ; Chambers, Nos. 14–17, p. 157a (*Plate* 207) ; Chambers Nos. 10–12, p. 158a.
INNER TEMPLE : Farringdon Without (9), p. 143a (*Site plan*, p. 144 ; *Plates, see* list of, p. xi) ; Hall, p. 145a ; acquisition of present site by Society of : p. 143b ; reconstruction of Gateway of : p. 143b ; Gateway of : Farringdon Without (20), p. 161a (*Plates* 202, 209) ; facilities for rebuilding Gateway granted by Society of the, p. 161a.
MIDDLE TEMPLE : Farringdon Without (10), p. 147b (*Site plan*, p. 144, *Plates, see* list of, p. xi) ; Arms of : in Hall (glass), p. 150b ; Cloisters, p. 151b (*Plate* 191) ; Gatehouse, p. 156b (*Plate* 202) ; Hall, p. 148a (*Plan*, p. 149) ; *Plates, see* list of, p. xi) ; Little Gate, p. 156b ; acquisition of present site by Society of : Farringdon Without (9), p. 143b.

Inns of Court and Ceancery : *contd.*
SERJEANTS' INN (CHANCERY LANE) : Farringdon Without (12), p. 158b.
,, ,, (FLEET STREET) : Farringdon Without (13), p. 159a ; shield-of-arms of : on painted stone tablet of No. 9, p. 159a ; shield-of-arms of : in glass from Serjeants' Inn, Chancery Lane, Farringdon Without (12), p. 159a.
THAVIE'S INN, achievement-of-arms of : St. Andrew Holborn (glass), Farringdon Without (1), p. 122a (*Plate* 167).

Inscriptions and Scratchings : recording re-opening, etc., of St. Mary Aldermary, 1682 : Cordwainer (2), p. 83b ; on lintel of doorway at St. Mary le Bow, IC 22 IVNE 1677 : Cordwainer (1), p. 79a ; in St. Paul's Cathedral : Castle Baynard (1), p. 49a.

Ironmongers' Hall, *see* **City Companies.**

Isaac, Engraving on cup and paten of 1635 depicting sacrifice of : St. Botolph, Portsoken (1), p. 172b.

Ivy Lane, Nos. 26 and 27 : Farringdon Within (16), p. 119b.

Jackson, Philip, 1686, tablet to : formerly in St. Dionis and now in All Hallows Lombard Street, Langbourn (1), p. 167b.
Jacobs, John, 1683, and Rachel his wife, 1691, floor-slab to : St. Sepulchre, Farringdon Without (6), p. 136b.
Jacobsen or **Jacobson :**
Jacob, late 17th-century floor-slab to : formerly in All Hallows the Great, now in churchyard, Dowgate (1), p. 100a ; tablet to : formerly in All Hallows the Great now in St. Michael Paternoster Royal, Vintry (1), p. 188b.
Theodore, screen given to All Hallows the Great by : now in St. Margaret Lothbury, Coleman Street (1), p. 74a.
Jambe, [Bernard] de, arms of : *see under* Heraldry ; indent of brass to : Christ Church, Farringdon Within (1), p. 106a.
James I wooden figure of : Clothworkers' Hall, Tower (5), p. 185a (*Plate* 46) ; figure of : St. Andrew Undershaft, Aldgate (1) (glass), p. 7a.
,, **II,** figure of, when Duke of York : The Monument, Bridge Ward Within (2), p. 31a.
,, **St.,** churches dedicated to : *see under* **Churches.** Statue by Francis Bird probably of : St. Paul's Cathedral, Castle Baynard (1), p. 45b ; part of figure of : St. James Garlickhithe, Vintry (2), p. 191a ; figure of : on churchwarden's pew, St. James Garlickhithe, Vintry (2), p. 191b.
James :
Eleanor, dishes given by : St. Benet, Castle Baynard (3), p. 56b.
Sir John, name of : carved in Hall of Brewers' Company, Cripplegate Within (6), p. 94b.
Roger, 1591, brass to : All Hallows Barking, Tower (1), p. 178a.
Jeffreys :
Geoffrey, 1709, monument to : St. Andrew Undershaft, Aldgate (1), p. 7b.
John, 1688, monument to : St. Andrew Undershaft, Aldgate (1), p. 7b.
Mary Dive daughter of George, Lord Jeffreys, brass to : St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 92a.
Jemitt, Phillip, name of : carved in Hall of Brewers' Company, Cripplegate Within (6), p. 94b.
Jennings, arms of, *see under* **Heraldry.**
Jeremy, Francis, 1668, floor-slab to : now in churchyard of Temple Church, Farringdon Without (7), p. 143a.
Jermyn, -e :
Philip, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Robert, 1574, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Jerome, St., Vulgate of : *c.* 1270, formerly belonging to Trinity Chantry, now in St. Peter Cornhill (2), p. 87a.
Jesus Temple, *see* DUTCH CHURCH *under* **Churches.**
Jewel's Apology, 1609, *see under* **Books.**
Jewkes, Roland, 1665, tablet to : Temple Church, Farringdon Without (7), p. 142b.
Jewry Street, No. 7 : Aldgate (4), p. 12b.
,, ,, No. 13 : Aldgate (5), p. 12b.
John, St., buildings dedicated to : *see under* **Churches.** *See also* **Evangelists.** Carved panel with figure of : from pulpit of Christ Church, now incorporated in modern stalls, Farringdon Within (1), p. 107b ; roundel with symbol of : on Gilbert brass, All Hallows Barking, Tower (1), p. 178a.
,, **the Baptist,** buildings dedicated to : *see under* **Churches ;** figures of : in painting on reredos of All Hallows Barking, Tower (1), p. 179b ; St. Paul's Cathedral, Castle Baynard (1), p. 45a ; incidents from life and death of : embroidered on funeral-pall in Merchant Taylors' Hall, Broad Street (4), p. 37a ; name inscribed on bell in St. Bartholomew the Great, Farringdon Without (2), p. 127b.
,, **of Jerusalem,** *see* **Knights of :**
,, **Zachary,** *see under* **Churches.**
Johnson :
Gerard, sculptor, monument by : St. Andrew Undershaft, Aldgate (1), p. 7a.
Sir John, 1698, alderman, tablet to : St. Vedast, Farringdon Within (4), p. 113a.
John, 1701–2, floor-slab to : St. Alphege, Cripplegate Within (3), p. 93a.
Nicholas, sculptor, tomb of Sir John Spencer, 1609, by : St. Helen, Bishopsgate (2), p. 24a (*Plates* 73, 75) ; monument to John Stow by : St. Andrew Undershaft, Aldgate (1), p. 7b.
Richard, 1640, alms-dish given by : St. Andrew by the Wardrobe, Castle Baynard (2), p. 54a.
Dr. Samuel, *see* No. 17, **Gough Square.**
Joiners' Hall, *see under* **City Companies.**
,, ,, **Buildings,** No. 3 : Vintry (5), p. 193a.

Jolly, Hannah, *see* **Jones.**
Jollyffe, Thomas, 1671, and William, 1680–1, tablet to: Temple Church, Farringdon Without (7), p. 141b.
Jones:
Hannah, paten given by: St. Botolph, Aldersgate (2), p. 3a.
Henry, 1695, and Hannah (Jolly) his wife, 1708, wall monument to: St. Dunstan, Farringdon Without (5), p. 133b.
Sir Horace, alterations to Guildhall made by: in 1865, Cheap (3), p. 63b.
Inigo, church of St. Alban rebuilt by: Cripplegate Within (1), p. 89a; building designed by: Barbers' Hall, Farringdon Within (8), p. 115b; design of St. Katharine Cree attributed to: Aldgate (2), p. 9a.
Peter, 1694, tablet to: St. James Garlickhithe, Vintry (2), p. 191a.
,, 1694, floor-slab to: St. James Garlickhithe, Vintry (2), p. 191a.
Jordan:
Abraham, organ built by: St. Magnus the Martyr, Bridge Ward Within (1), p. 29b.
Elizabeth (Hanson), 1690, wife of Edward Jordan, tablet to: St. Mary Aldermary, Cordwainer (2), p. 83a.
Jourdain, John, 1706 (?), floor-slab to: St. Helen, Bishopsgate (2), p. 24a.
Josiah, King, commanding money to be given to carpenters for repair of temple, representation of: painting in Carpenters' Hall, Broad Street (5), p. 37b.
Joye, Elizabeth, wife of Peter Joye, 1681, Peter their son, 1680, and Peter Joye, 1720, floor-slab to: St. Dunstan, Tower (3), p. 185a.
Judd, Sir Andrew, 1558, founder of Tonbridge School, tablet to: St. Helen Bishopsgate (2), p. 23a.
Judgment, The Last, carved stone panel representing: formerly over gateway in Shoe Lane and now in St. Andrew Holborn, Farringdon Without (1), p. 123a; carving in wood of: in vestry of St. Stephen, Coleman Street (2), p. 75b (*Plate* 140).
Julian, St., carved figure of: Innholders' Hall, Dowgate (6), p. 103b.
Juno, carved figure of: Brewers' Hall, Cripplegate Within (6), p. 95a.
Jupiter, carved figure of: Brewers' Hall, Cripplegate Within (6), p. 95a.
Justice, figures of: Merchant Taylors' Hall (carved on screen), Broad Street (4), p. 36b; carved in relief on The Monument, Bridge Ward Within (2), p. 31a; in painting by Sir James Thornhill in Guildhall, Cheap (3), p. 68a.

Katharine, St., buildings dedicated to: *see* **Churches.**
,, name inscribed on bell: St. Bartholomew the Great, Farringdon Without (2), p. 127b.
Kaye, Elizabeth, *see* **Ashton.**
Kebyll, Sir Henry, Lord Mayor, 1511–18, Church of St. Mary Aldermary built by: Cordwainer (2), p. 81a.
Kellond, John, 1685, tablet to: St. Bartholomew the Great, Farringdon Without (2), p. 128a.
Kellum:
Maj. Gen. George, floor-slab to: St. Helen's Bishopsgate (2), p. 24a.
George, 1672, floor-slab to: St. Helen's Bishopsgate (2), p. 24a.
Kempthorne, Joanna, 169–, widow of Admiral Sir John Kempthorne, and Captain Rupert their youngest son, 1692, floor-slab to: All Hallows Barking, Tower (1), p. 179b.
Kent, Dixey, and Jane his wife, *see* **Browne.**
Kerby, Jeffery, 1632, and Susan his daughter, 1634, tablet to: St. Olave Hart Street, Tower (2), p. 182b.
Kesteren:
Janettie van, 1711, wife of Otto van Kesteren, floor-slab to: Dutch Church, Broad Street (2), p. 34a.
Peter, 1686, floor-slab to: Dutch Church, Broad Street (2), p. 34a.
Kettle, Henry, brewer, 1671, floor-slab to: St. Sepulchre's, Farringdon Without (6), p. 136b.
Kettlewell, the Rev. John, M.A., 1695, tablet to: All Hallows Barking, Tower (1), p. 179a.
Key-hole scutcheon, 17th-century: St. Paul's Cathedral, Castle Baynard (1), p. 48b (*Plate* 18).
King:
Gregory, Rouge Dragon, 1712, wall-monument to: St. Benet, Castle Baynard (3), p. 56a (*Plate* 26).
King: *contd.*
Sir John, K.C., 1677, Solicitor-general to James Duke of York, tablet to: Temple Church, Farringdon Without (7), p. 142b.; floor-slab to: now in Churchyard of Temple Church, Farringdon Without (7), p. 143a.
John, 1704, floor-slab to: St. Mary-le-Bow, Cordwainer (1), p. 80b.
King Street, No. 11: Cheap (8), p. 71a.
King's Bench Walk, Farringdon Without (9), p. 145a (*Plate* 192).
Kint, William, flagon given to Dutch Church, 1613, by: Broad Street (2), p. 34a.
Kirton, arms of: *see* JENNINGS *under* **Heraldry.**
Kirwin, William, 1594, and Magdalen his wife, 1597, altar-tomb to: St. Helen's Bishopsgate (2), p. 23b.
Knapp, John, 1708, and Mary (Brownrigg) his wife, 1711, floor-slab to: St. Mary-at-Hill, Billingsgate (2), p. 18a.
Knight:
David, citizen and brewer, 1679, and Elizabeth his daughter, tablet to: St. Andrew Holborn, Farringdon Without (1), p. 122b.
Henry, name of: carved in Hall of Brewers' Company, Cripplegate Within (6), p. 94b.
Knights of St. John of Jerusalem, Knights Templars succeeded by: Farringdon Without (9), p. 143b.
,, **Templars,** old precinct of: now held by Societies of Inner and Middle Temple, Farringdon Without (9), p. 143b; Temple Church built by: Farringdon Without (7), p. 137a.
Knott, John, arms of, 1670 (glass): Dowgate (6), p. 103b.
Knowles, Thomas, grocer, Mayor, 1400, building of Guildhall commenced by: Cheap (3), p. 63b.

Lahore, 17th-century carpet from: in Girdlers' Hall, Bassishaw (1), p. 14a.
Lake, Thomas, 1711, tablet to: Temple Church, Farringdon Without (7), p. 142b.
Lamb, *see also* **Agnus Dei.**
,, **Paschal,** carved on bosses in St. Andrew Undershaft, Aldgate (1), p. 5b.
Lamb Building, Farringdon Without (10), p. 151a (*Plate* 190).
Lambe's Chapel, Monkwell Street, brasses from: now in St. Olave Hart Street, Tower (2), p. 182a; crypt formerly under: now under churchyard of All Hallows Staining, Tower (4), p. 185a.
Langbourn Ward: pp. 166–172; parishes in: p. 166a.

Langham :
Samuell, paten probably of 1630 given to St. Augustine Old Change by : now in Victoria and Albert Museum, Farringdon Within (2), p. 108b.
Thomas, 1700, tablet to : St. Helen's Bishopsgate (2), p. 24a.
Langhorne, John, *see* **Bellfounders.**
Langlie, Charles, 1602, ale-brewer, monument to : St. Giles Cripplegate Without, p. 98b (*Plate* 27).
Langston, William, 1655, floor-slab to : now in churchyard of Temple Church, Farringdon Without (7), p. 143a.
Lannoy, Elizabeth, *see* **Hunter.**
Lantern, mediaeval, Barnard's Inn, Farringdon Without (14), p. 159a, b.
Laud, William, Archbishop of Canterbury, alterations in church fittings made by : *see* **Laudian ;** brass to George Snayth, auditor to : All Hallows Barking, Tower (1), p. 178a.
Laudian altar-frontal : St. Alban, Cripplegate Within (1), pp. 89a, 90a.
„ **fittings,** example of : St. Katharine Cree, Aldgate (2), p. 8b.
Laune, Gideon de, apothecary to Anne of Denmark, marble bust of : in Apothecaries' Hall, Farringdon Within (7), p. 115a (*Plate* 46).
Laurence, *see* **Lawrence.**
Lawrence, St., buildings dedicated to : *see under* **Churches.**
„ **Pountney Hill** Nos. 1 and 2, Dowgate (7), p. 103b (*Plates* 40, 159).
„ „ „ No. 7A, Dowgate (8), p. 104a.
Lawrence or **Laurence :**
Abigail, 1682, wife of Sir John Lawrence, altar-tomb to : St. Helen's Bishopsgate (2), p. 24a.
Rachel, *see* **Chambrelan.**
Robert, 1673, name of : inscribed in Brewers' Hall, Cripplegate Within (6), p. 94b.
Laxday, William and John, 1670, sons of William Laxday, slab to : in churchyard of St. Mary Aldermary, Cordwainer (2), p. 83a.
Layton, Alexander, 1679, swordsman, tablet to : St. Dunstan's, Farringdon Without (5), p. 133a.
Leadbetter, Samuel, 1710, floor-slab to : St, Mary-at-Hill, Billingsgate (2), p. 18a.
Leadenhall Street, No. 72 : Aldgate (9), p. 13a.
Leadwork :
CISTERNS :
17th-century : Bassishaw (1), p. 14a (*Plate* 6) ; Bishopsgate (5), p. 25a ; Cripplegate Within (6), p. 94a (*Plate* 6) ; Dowgate (6), p. 103b ; Farringdon Without (10), p. 150b (*Plate* 6).
Early 18th-century : Tower (1), p. 178b.
18th-century : Vintry (4), p. 193a.
RAINWATER-HEADS AND PIPES :
17th-century : Aldersgate (1), p. 2b ; Aldgate (2), p. 10b ; Billingsgate (1), p. 16a ; Bishopsgate (2), p. 24b : Candlewick (2), p. 43b ; (5), p. 44a ; Castle Baynard (6), p. 59a ; Cheap (1), p. 63a ; Coleman Street (1), p. 73b ; Cripplegate Within (1), p. 90b ; (6), p. 94a ; Dowgate (3), p. 100b ; (4), p. 101b ; (6), p. 103a ; Farringdon Within (1), p. 107a ; (9), p. 117a ; Farringdon Without (1), p. 123a ; (10), pp. 155a, b ; (34), p. 164a ; (44), p. 165a ; Portsoken (2), p. 172b ; Tower (2), pp. 180b, 183b ; Vintry (1), p. 189a.
Late 17th or early 18th-century : Castle Baynard (1), p. 51b.
Early 18th-century : Farringdon Within (12), p. 118a.
TABLETS, inscribed :
c. 1700 : Cheap (7), p. 71a.
Lechmere, Sir Nicholas, 1689, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Lee, John, Warden of Painter-Stainers' Company 16—, arms of : (glass), Queenhithe (4), p. 175b.
Leeds, Duke of, *see* **Tancred.**
Legh, Gerard, 1563, monument to : St. Dunstan's, Farringdon Without (5), p. 133a.
Leicester, Earl of, *see* **Dudley.**
le Maire, *see* **Maire.**
Lem, Joseph, 1686, altar-tomb to : St. Helen's churchyard, Bishopsgate (2), p. 24a.
Leonard, St., churches dedicated to : *see under* **Churches.**
Lethieullier, Jane, *see* **Burkin.**
Letten, Nathaniel, 1668, tablet to : formerly in St. Dionis', now in All Hallows Lombard Street, Langbourn (1), p. 167b.
Leventhorp, John, 1510, brass to : St. Helen's Bishopsgate (2), p. 22b.
Leveson :
Arms of, *see* **Heraldry.**
Nycolas, sheriff, 1539, and Denys (Bodley) his wife, 1560, brass to : St. Andrew Undershaft, Aldgate (1), p. 6a.
Levins, Humphrey, 1682, and Humphrey his son, 1677, tablet to : St. Mary-le-Bow, Cordwainer (1), p. 80b.
Lewis, Thomas, 1714, and George Lewis, 1722, tablet to : All Hallows Lombard Street, Langbourn (1), p. 167b.
Lewkner, Richard, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Liberty, allegorical figure representing : in painting by Sir James Thornhill in Guildhall, Cheap (3), p. 68a ; carved in relief on the Monument, Bridge Within (2), p. 31a.
Library : St. Paul's Cathedral, Castle Baynard (1), pp 48, 49 ; (*Plate* 108).
Lightfoot, Catherine, 1673, daughter of Robert Abbot, tablet to : St. Lawrence Jewry, Cheap (1), p. 62a.
Lilburne, John, 1678, monument to : St. Stephen, Walbrook (1), p. 196a.
Lime Street Ward, parishes in : p. 172a.
Linckebeck, John Cornelius, 1655, monument to : St. Ethelburga, Bishopsgate (1), p. 19a.
Lion and Unicorn : 17th-century glass, St. Andrew Undershaft, Aldgate (1), p. 7a ; carvings of : from St. Matthew Friday Street, in Schoolhouse of St. Leonard Foster Lane, Aldersgate (8), p. 4a ; St. Mildred, Bread Street (1), p. 27a ; St. Mary Abchurch, Candlewick (2), p. 43b ; St. Andrew by the Wardrobe, Castle Baynard (2), p. 54b ; All Hallows Lombard Street, Langbourn (1), p. 168a ; from St. Dionis Church, now in St. Dionis Hall, Langbourn (5), p. 171a ; St. James Garlickhithe, Vintry, (2) p. 191b (*Plate* 16).
Lincoln, John Mackworth, Dean of : *see* **Mackworth.**
Litler, Richard, 1674, and Phebe his wife, 1695, monument to : St. Margaret Pattens, Billingsgate (1), p. 16a.
Little Britain, Nos. 13 and 14 ; Aldersgate (10), p. 4a.
„ „ Nos. 55 and 56 ; Farringdon Without (43), p. 165a.
Littleton :
Ann (Littleton) wife of Edward Littleton, 1623–4, tablet to : Temple Church, Farringdon Without (7), p. 141b.
Edward, 1664, brass to : Temple Church, Farringdon Without (7), p. 140b.
Loades, Henry, churchwarden, name of : and date 1672 on screen, St. Mary at Hill, Billingsgate (2), p. 18a.
Loe, Laurence, pavement given to Barbers' Hall, in 1646 by : Farringdon Within (8), p. 116b.
London, City of :
Arms before 1550 and identified, *see under* **Heraldry ;** after 1550 : St. Katharine Cree (glass), Aldgate (2), p. 10a ; Girdlers' Hall (glass), Bassishaw (1), p. 13b ; The Monument, Bridge Within (2), p. 31a ; Mercers' Hall, Cheap (4), p. 70a, b ; St. Mary Aldermary (on sword-rest), Cordwainer (2), p. 83b ; Brewers' Hall (glass), Cripplegate Within (6),

London, City of : *contd.*
Arms before 1550—*contd.*
p. 95a ; St. Giles Cripplegate (Langlie monument), Cripplegate Without, p. 98b ; Tallow Chandlers' Hall, Dowgate (4), pp. 101b, 102a, b ; Innholders' Hall (ceiling), Dowgate (6), p. 103b ; Christ Church (organ-case) Farringdon Within (1), p. 107a ; Apothecaries Hall (glass), Farringdon Within (7), p. 114b ; Saddlers' Hall (glass), Farringdon Within (10), p. 117b ; Cutlers' Hall (glass), Farringdon Within (11), p. 118a ; St. Andrew's Court-house (fireplace), Farringdon Without (15), p. 160a ; St. Bartholomew's Hospital (on Gatehouse), Farringdon Without (16), p. 160b ; early 18th-century, Painter-Stainers' Hall (painting) Queenhithe (4), p. 175b ; Shield-of-arms of St. George (? City of London), All Hallows Barking (glass), Tower (1), p. 179a ; Clothworkers' Hall (sword-rest) Tower (5), p. 185a ; St. Michael Paternoster Royal (on vestry cornice) Vintry (1), p. 188a ; Vintners' Hall, Vintry (4), p. 192b.
Figure representing : The Monument (carving) Bridge Within (2), p. 31a (*Plate* 81) ; Guildhall, Aldermen's Court Room (painting), Cheap (3), p. 68a.
London, See of : arms of : St. Andrew Undershaft (glass) Aldgate (1), p. 7a ; St. Paul's Cathedral (on screens), Castle Baynard (1), p. 51b.
„ **Museum, The,** church plate from St. Martin Ludgate and St. Mary Magdalene, Old Fish Street, now on loan at : Farringdon Within (3), p. 111a.
„ **Stone :** Walbrook (2), p. 198b.
Long, Colonel Nathaniel, 1714, and Sarah (Lytcott) his wife, *see* **Lytcott.**
Long Lane, No. 56, Farringdon Without (45), p. 165b.
„ No. 73, Farringdon Without (46), p. 165b.
„ Nos. 74, 75 and 76, Farringdon Without (47), p. 165b.
„ Nos. 80 to 83, Farringdon Without (48), p. 165b.
Löning, Albert, 1709, floor-slab to : Dutch Church of Jesus Temple, Broad Street (2), p. 34a.
Lord Mayor's Vestry, St. Paul's Cathedral, Castle Baynard (1), p. 48a (*Plate* 109).
Lord's Prayer : on reredoses at St. Margaret Pattens, Billingsgate (1), p. 16a ; St. Mildred's, Bread Street (1), p. 27a ; St. Magnus the Martyr, Bridge Within (1), p. 30b ; St. Clement, Eastcheap, Candlewick (1), p. 40b ; St. Benet, Castle Baynard (3), p. 56b ; St. Stephen, Coleman Street (2), p. 75b ; St. Peter, Cornhill (2), p. 88a ; Christ Church, Farringdon Within (1), p. 107a ; St. Martin Ludgate, Farringdon Within (3), p. 111a ; St. Sepulchre, Farringdon Without (6), p. 137a ; St. Edmund Lombard Street, Langbourn (2), p. 170a ; All Hallows Barking, Tower (1), p. 180a ; St. Michael Paternoster Royal, Vintry (1), p. 189a ; St. Swithin Walbrook (2), p. 198b.
Lordell, Elizabeth, *see* **Sherwood.**
Lorimar, Lorrymar or **Lorymer.**
John, 1689, and Gilbert, 1688, floor-slab to : St. Margaret Pattens, Billingsgate (1), p. 16a.
John, Warden of Painter-Stainers' Company, 1630, arms of : (glass) Queenhithe (4), p. 175b.
John, arms of : (glass) Apothecaries Hall, Farringdon Within (7), p. 114b.
Thomas, name of : inscribed on cup and cover-paten, St. Mary at Hill, Billingsgate (2), p. 18a.
Love Lane, carving of Resurrection formerly in : now in St. Mary at Hill, Billingsgate (2), p. 17b.
Low or **Lowe :**
Anthony, 1685, tablet, to : St. Dunstan's, Farringdon Without (5), p. 133a.
Anthony, 1641, tablet to : St. Bartholomew the Great, Farringdon Without (2), p. 128a.
Low Countries, refugees from : *see* **Protestant refugees.**
Loyalty, allegorical figure representing : in painting by Sir James Thornhill in Guildhall, Cheap (3), p. 68a.
Lucius Tablet : St. Peter, Cornhill (2), p. 88b.
Lucy, Margaret, 1634, tablet to : St. Giles, Cripplegate Without, p. 99a.
Luke, Nicholas, shield-of-arms of : in Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
„ **St.,** carved panel with figure of : from pulpit of Christ Church now incorporated in modern stalls, Farringdon Within (1), p. 107b ; roundel with symbol of : on Gilbert brass, All Hallows Barking, Tower (1), p. 178a ; *see also* **Evangelists.**
Lumley :
Arms of, on pair of flagons in St. Helen's, Bishopsgate (2), p. 24b.
Sir Martin, 1634, floor-slab to : St. Helen's, Bishopsgate (2), p. 24a.
Lund, Anne, 1687, daughter of Richard Lund, and to Elizabeth, 1688, and Thomas, 1690, floor-slab to : St. Margaret Lothbury, Coleman Street (1), p. 73b.
Lytcott, Giles, 1696, and Sarah his wife, 1713, Colonel Nathaniel Long, 1714, and Sarah (Lytcott), his wife, 1731–2, monument to : All Hallows Barking, Tower (1), p. 179a.

Mackworth, John, Dean of Lincoln, property now known as Barnard's Inn Hall, bequeathed to Dean and Chapter of Lincoln by : Farringdon Without (14), p. 159a.
Maddox :
Arms of : on beadle's staff, St. Giles, Cripplegate Without, p. 99b.
James, Master of Parish Clerks' Company, 1684, arms of : (glass), Cripplegate Within (7), p. 95b.
Maes-acker, Anna Rees, 1706–7, wife of Gerard Maes-acker, and her daughter Gertrude van Dene, 1699, floor-slab to : Dutch Church or Jesus Temple, Broad Street (2), p. 34a.
Magnus the Martyr, St., buildings dedicated to : *see under* **Churches.**
" Magog," *see* **" Gog."**
Maidstone, 17th-century glass in Vintners' Hall brought from farmhouse near : Vintry (4), p. 193a.
Maine, Jonathan, brackets and screens carved by : St. Paul's Cathedral, Castle Baynard (1), pp. 49b, 51b.
Mainstone, William, Indian silver dish given to Christ Church, 1675, by : Farringdon Within (1), p. 107a.
Maire, Sir Peter le, 1631, bronze bust in armour of : from St. Christopher le Stocks, now in St. Margaret Lothbury : Coleman Street (1), p. 73b (*Plate* 46).
Malet or **Mallet,** Sir Thomas, 1641, shield-of-arms of : in Middle Temple Hall (glass), Farringdon Without (10), p. 150b ; shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Man, arms of : carved on panel, College of Arms, Castle Baynard (5), p. 57b.
Manlove, William, Principal of Barnard's Inn, 1710, shield-of-arms of : (glass), Farringdon Without (14), p. 160a.
Manning, Francis, flagon of 1660 given to St. Vedast in memory of : Farringdon Within (4), p. 113b.
Manor Park, *see* **Cemetery** at.
Mantles : in Synagogue of Spanish and Portuguese Jews, Aldgate (3), p. 12a (*Plate* 60).
Maratti, Carlo, 1625–1713, painting attributed to : St. Margaret Pattens, Billingsgate (1), p. 16a.

March, Francis, 1697, floor-slab to: St. Dunstan, Tower (3), p. 184b.
Margaret, St., buildings dedicated to, *see under* **Churches.**
„ **of France,** 2nd wife of Edward I, paving laid by: *c.* 1310, Christ Church, Farringdon Within (1), p. 107a.
Mark, St., carved panel with figure of: from pulpit of Christ Church now incorporated in modern stalls, Farringdon Within (1), p. 107b; *see also* **Evangelists.**
„ **Lane,** No. 33: Tower (8), p. 186b (*Plate* 158).
Markeby, William, 1439, and Alice his wife, brass to: St. Bartholomew the Less, Farringdon Without (3), p. 129a.
Marriott, the Rev. Robert, 1689, monument to: St. Stephen, Walbrook (1), p. 196a.
Marshall:
Edward, 1675, master-mason of England, Ann his wife and Joshua his son, 1675, monument to: St. Dunstan, Farringdon Without (5), p. 133a.
Mrs. Julian, 1701–2, floor-slab to: St. Mary le Bow, Cordwainer (1), p. 80b.
Samewell, second son of Edward Marshall and Ann his wife, 1631, Anne their daughter and Nicholas their third son, 1635, head-stone to: St. Dunstan, Farringdon Without (5), p. 133b.
Samuel, organist, monument to: St. Katharine Cree, Aldgate (2), p. 10a.
Martin, St., buildings dedicated to, *see under* **Churches.** Representation of: on funeral-pall of *c.* 1520, Vintners' Hall, Vintry (4), p. 193a; on 15th-century tapestry, Vintners' Hall, Vintry (4), p. 193a.
Martin or **Martyn:**
Edward, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Gyles, flagons given by: St. Lawrence Jewry, Cheap (1), p. 62b.
James, 1702, and Ann (Oxenden) his mother, 1705, tablet to: St. Bartholomew the Great, Farringdon Without (2), p. 128a.
John, 1680, and wife, monument to: St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 110).
John, 1680, floor-slab to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Richard, 1615, monument to: Temple Church, Farringdon Without (7), p. 141b (*Plate* 188).
Martin's Lane, No. 7: Candlewick (5), p. 44a.
„ „ No. 9: Candlewick (6), p. 44a.
Martyn, *see* **Martin.**
Mary, St., buildings, dedicated to *see under* **Churches.** *See also* **The Virgin:** *also* The Holy Family *under* **Christ.**
„ **I,** Queen of England, Derby House given to College of Arms, 1555, by: Castle Baynard (5), p. 57b.
Mason:
Roger, 1603, vintner, Jane his wife and their children, tablet to: St. Giles, Cripplegate Without, p. 98a.
Stephen, initials S and M in glass for: Vintners' Hall, Vintry (4), p. 193a.
Thomas, 1668, and Susan his wife, 1679, floor-slab to: St. Sepulchre, Farringdon Without (6), p. 136b.
Mason's Marks: St. Andrew Holborn, Farringdon Without (1), p. 122a; St. Paul's Cathedral, Castle Baynard (1), p. 49a.
Massy, Robert, church plate given by: St. Lawrence Jewry, Cheap (1), p. 62b.
Master:
James, 1702, and his mother Ann (Oxenden), 1705, tablet to: St. Bartholomew the Great, Farringdon Without (2), p. 128a.
Martha, *see* **Cowper.**
Masters, Mary, cup and stand-paten given by: All Hallows Lombard Street, Langbourn (1), pp. 167b, 168a.
Masterson, arms of: *see under* **Heraldry.**
Mathew, Nathaniel, 1680–1, tablet to: St. Stephen, Coleman Street (2), p. 75b.
Matthew, St., buildings dedicated to: *see under* **Churches;** carved panel with figure of: from pulpit of Christ Church now incorporated in modern stalls, Farringdon Within (1), p. 107b; *see also* **Evangelists.**
Meade, Thomas, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Memorial Stones:
17th-century: St. Mary Staining, Aldersgate (3), p. 3a; St. Olave, Silver Street, Aldersgate (4), p. 3b.
Mendicant Orders, Dutch Church or Jesus Temple largest example of Preaching Nave of: Broad Street (2), p. 33a.
Mennes, Sir John, 1670–1, tablet to: St. Olave Hart Street, Tower (2), p. 182b.
Mercers' Company, *see* **City Companies.**
„ **School,** *see* Barnard's Inn Hall *under* **Inns of Court and Chancery.**
Merchants' Marks: Crosby, St. Helen, Bishopsgate (2) (glass), p. 23a (*Plate* 15); on Evyngar brass, All Hallows Barking, Tower (1), p. 178a; 15th-century, on shields in roof of St. Olave Hart Street, Tower (2), p. 182a; 16th-century, on Orgone brass, St. Olave Hart Street, Tower (2), p. 182a; shipping mark, Vintners' Hall (glass), Vintry (4), p. 193a.
Merchant Taylors' Company, *see* **City Companies.**
„ **Venturers' Company,** *see* **City Companies.**
Mercury, figures representing: St. Dunstan (Legh monument), Farringdon Without (5), p. 133a; Inner Temple Hall (painting of Pegasus), Farringdon Without (9), p. 145a.
Mercy, figure representing: Guildhall (painting by Sir James Thornhill), Cheap (3), p. 68a.
Meredith, Elizabeth, *see* **Roystone.**
Meriton, Thomas, 1704, floor-slab to: St. Nicholas Cole Abbey, Queenhithe (1), p. 174a.
Mervin, Edmund, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Metal-work: *see also* **Brasses** *and* **Leadwork.**
Brass:
Candelabra:
17th-century: Bread Street (1), p. 26a; Coleman Street (1), p. 73a (*Plate* 4); Langbourn (1), p. 167a; Queenhithe (1), p. 174a; Vintry (1), p. 188a.
Late 17th or early 18th-century: Farringdon Within (3), p. 110a.
Early 18th-century: Farringdon Within (1), p. 106a; (Dutch), Aldgate (3), p. 11b (*Plate* 4).
Candlesticks
16th-century: (Italian Renaissance), Farringdon Within (3), p. 111a.
17th-century: Aldgate (1), p. 8b.
Early 18th-century: Langbourn (2), p. 170a; (Dutch), Aldgate (3), p. 11b (*Plate* 4).
Bronze:
Hour-glass case and stand:
17th-century: Cripplegate Within (1), p. 90a.
Iron:
Firebacks:
17th-century: Broad Street (4), p. 36b; Farrington Within (8), p. 116a (*Plate* 17); (9), p. 117b; oak matrix for casting: Farringdon Within (8), p. 116a.
Gates:
Late 17th or early 18th-century: Castle Baynard (1), pp. 49b, 51b.
Early 18th-century: Cordwainer (4), p. 83b; Farringdon Within (1), p. 107b.
Grates and Grilles:
15th-century: Cheap (3), p. 67a.
17th-century: Langbourn (1), p. 167b (*Plate* 7).
Late 17th or early 18th-century: Castle Baynard (1), p. 49a, b.

Metal-work : *contd.*
IRON : *contd.*
HAT-PEGS AND STANDS :
17th-century : Langbourn (1), p. 168a ; Tower (2), p. 182b ; Vintry (1), p. 189b.
Late 17th or early 18th-century : Vintry (2), p. 191b (*Plate* 18).
HINGES AND OTHER FITTINGS, *refer to* CHESTS *under* **Furniture ;** *also* **Doors.**
PANELS :
17th-century : Castle Baynard (1), p. 49b (*Plate* 18).
Late 17th or early 18th-century : Castle Baynard (1), p. 52a (*Plate* 18).
RAILINGS AND BALUSTRADES :
16th-century : Bishopsgate (2) (to altar-tomb), p. 23b.
17th-century : Bridge Within (1) (Communion rails), p. 29a (*Plate* 38) ; Cheap (4), p. 70a, b ; Farringdon Without (9), p. 146b ; (10), p. 151a ; (cresting with Scroll-work) Vintry (1), p. 189b.
Late 17th or early 18th-century : Castle Baynard (1), p. 49b.
Early 18th-century : Cordwainer (4), p. 83b ; Farringdon Within (12), p. 118a ; Farringdon Without (9), p. 147b.
SCREENS :
Late 17th or early 18th-century : Castle Baynard (1), p. 51b (*Plates* 116, 120).
WEATHER-VANES (most worthy of mention) :
17th-century : Aldersgate (1), p. 1b ; Bishopsgate (1), p. 19a ; Bread Street (1), p. 27a ; Cheap (1), p. 60b ; Cordwainer (1), p. 78a ; Cornhill (2), p. 86b ; Queenhithe (3), p. 175a.
MISCELLANEOUS :
17th-century : Tower (2) (lion's head door-knocker), p. 182b ; Farringdon Within (13) (torch extinguishers), p. 118b.

Meynell :
Richard, 1683, tablet to : St. Dunstan, Tower (3), p. 184b.
Thomas, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.

Michael, St., Churches dedicated to, *see under* **Churches.**
„ Camden Town, font from St. Michael Queenhithe transferred to : Queenhithe (3), p. 175a.
„ Figure of : on alms-dish of 1524, St. Magnus the Martyr, Bridge Within (1), p. 30a.

Micklethwaite, John, 1682, cartouche to : St. Botolph, Aldersgate (2), p. 3a.

Mico, Sir Samuel, 1666, and Jane his wife, 1670, tablet to : Ambulatory of Mercers' Hall, Cheap (4), p. 70b.

Middle Street, No 10 : Farringdon Without, (49) p. 165b.
„ **Temple,** *see* **Inns of Court and Chancery.**
„ „ **Lane,** No. 2 : Farringdon Without (10), p. 156a (*Plate* 199).
„ „ „ No. 3 : Farringdon Without (10), p. 156a.

Mildmay :
Anne, wife of Sir Henry Mildmay, and Diana Maria their daughter : *see* **Haliday.**
Sir Walter, 1589, and Mary his wife, 1576, founder of Emmanuel College, Cambridge, Chancellor and Sub-Treasurer of the Exchequer, etc., altar-tomb to : St. Bartholomew the Great, Farringdon Without (2), p. 128a.

Mildred, St., Churches dedicated to, *see under* **Churches.**

Miles, Katherine, *see* **Davenport.**

Millett, Captain John, 1660, tablet to : St. Bartholomew the Great, Farringdon Without (2), p. 128b.

Mills, the Rev. Daniel, 1683, floor-slab to : St. Olave Hart Street, Tower (2), p. 183a.

Milner, Isaac, 1713, monument to : St. Mary at Hill, Billingsgate (2), p. 18a.

Milton, John : buried in St. Giles, Cripplegate Without, p. 96b.

Minerva, figure representing : painting on ceiling in Alderman's Court Room at Guildhall, Cheap (3), p. 68a.

Mitford, . . ., late 17th or early 18th-century altar-tomb to : All Hallows the Less Churchyard, Dowgate (2), p. 100b.

Mitre, (gilt) : probably from organ case, in vestry of St. Mary le Bow, Cordwainer (1), p. 81a.

Moat Mount, Mill Hill, glass from Serjeants' Inn (Chancery Lane) removed to : now in Hall of Incorporated Law Society, Farringdon Without (12), p. 158b.

Moldworth, Richard, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Molins, James, 1686–7, physician to Charles II and James II, tablet to : St. Bride, Farringdon Without (4), p. 132a.

Monastic and Collegiate Buildings, remains, etc. of :
See also SECTIONAL PREFACE, p. xxvi.
AUSTIN OR AUGUSTINIAN CANONS :
St. Bartholomew the Great, Farringdon Without (2), p. 123a ; St. Mary Cripplegate or Elsing Spital, later St. Alphege Parish Church, Cripplegate Within (3), p. 92b.
AUSTIN FRIARS :
Priory of, now Dutch Church or Jesus Temple, Broad Street (2), p. 32b.
BENEDICTINE NUNS :
Bishopsgate (2), p. 19a.
BLACKFRIARS OR DOMINICANS :
Farringdon Within (5), (6), p. 114a ; (7), p. 114b.
GREYFRIARS OR FRANCISCANS :
Farringdon Within (1), p. 104b.
KNIGHTS TEMPLARS :
Farringdon Without (7), p. 137a ; (9), p. 143b.
WHITEFRIARS OR CARMELITES :
Farringdon Without (18), p. 161a.
COLLEGE OF SECULAR CANONS : St. Paul's, Chapter House and Cloister of : Castle Baynard (1), p. 52b.
HOSPITAL : St. Thomas of Acon, Cheap (4), p. 68b.

Monilace, Stephen, 1687, monument to : All Hallows, Broad Street (1), p. 32a.

Montagu, Montague or **Mountague :**
Sir Edward, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Sir Henry, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Viscount, *see* Anthony **Browne.**
William, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.

Monument, The : Bridge Within (2), p. 30b (*Plate* 81) ; Latin inscriptions on, giving particulars of the Great Fire and subsequent rebuilding of the City of London and erection of the Monument, Bridge Street Within (2), p. 31a.

Monuments, Funeral : *see also* **Brasses, Monumental ; Effigies Monumental,** *and* SECTIONAL PREFACE, p. xxx.
ALTAR-TOMBS : (for combined altar-tombs and wall-monuments, *see* WALL-MONUMENTS *below*).
15th-century : Bishopsgate (2), p. 23b (*Plate* 15) (Crosby, 1476) : Tower (1) (canopied), p. 179a (*Plate* 19).
Late 15th or early 16th-century : Farringdon Without (2) (canopied), p. 127b (*Plate* 173).
16th-century : Aldersgate (2) (canopied), p. 3a ; Bishopsgate (2), pp. 22b, 23a, b (*Plates* 19, 22, 74) ; Farringdon Without (2), p. 128a ; (3) (canopied), p. 129b ; (7) (canopied), p. 141b ; Tower (1) (canopied), p. 179a.
17th-century : Bishopsgate (2), p. 23a, 24a (*Plate* 127).

Monuments, Funeral : *contd.*
ALTAR-TOMBS : *contd.*
Date uncertain : Bishopsgate (2), p. 23b.
COPED SLAB :
13th-century : Farringdon Without (7), p. 141a (*Plate* 184).
FLOOR-SLABS :
16th-century : Tower (1), p. 179b.
17th-century : Aldersgate (1), p. 2b ; Aldgate (1), p. 8a ; Billingsgate (1), p. 16a ; Bishopsgate (2), p. 24a ; Bridge Within (1), p. 29b ; Broad Street (2), p. 34a ; Castle Baynard (1), p. 50b ; Cheap (1), p. 62a ; Coleman Street (1), p. 73b ; Cordwainer (1), p. 80b ; Cornhill (1), p. 85b ; (2), p. 87b ; Cripplegate Within (3), p. 93a ; Cripplegate Without, p. 99a ; Dowgate (1), p. 100a ; Farringdon Within (1), p. 106b ; (4), p. 113a, b ; Farringdon Without (2), p. 128b ; (6), p. 136b ; (7), p. 143a ; Tower (1), p. 179b ; (2), p. 183a ; (3), p. 184b, 185a ; Vintry (1), p. 188b ; (2), p. 191a.
Early 18th-century : Aldersgate (1), p. 2b ; (2), p. 3a ; Aldgate (1), p. 8a ; Billingsgate (1), p. 16a ; (2). p. 18a ; Bishopsgate (2), p. 24a ; Bridge Within (1), p. 29b ; Broad Street (1), p. 32a ; (2), p. 34a ; Castle Baynard (1), p. 50b ; Cheap (1), p. 62a ; Coleman Street (1), p. 73b ; Cordwainer (1), p. 80b ; Cornhill (2), p. 87b ; Cripplegate Within (2), p. 92a ; (3), p. 93a ; Farringdon Within (1), p. 106b ; (4), p. 113a, b ; Farringdon Without (6), p. 136b ; (7), p. 143a ; Queenhithe (1), p. 174a ; Tower (1), p. 179b ; (2), p. 183a ; (3), p. 185a ; Vintry (1), p. 188b ; (2), p. 191a.
HEAD-STONES :
17th-century : Dowgate (1), p. 100a ; Farringdon Without (5), p. 133b ; Queenhithe (3), p. 175a.
Early 18th-century : Dowgate (2), p. 100b.
SLABS :
17th-century : Aldersgate (2), p. 3a ; Candlewick (3), p. 44a ; Coleman Street (1), p. 73b ; (2), p. 75b ; Cordwainer (2), p. 83a ; Cornhill (1), p. 85b ; Cripplegate Within (1), p. 90b ; Cripplegate Without, p. 99a ; Farringdon Without (7), p. 142a ; Langbourn (5), p. 171a ; Queenhithe (3), p. 175a ; Walbrook (1), p. 196a.
18th-century : Coleman Street (2), p. 75b ; Cordwainer (2), p. 83a ; Langbourn (5), p. 171a.
TABLE-TOMBS IN CHURCHYARDS :
17th-century : Bishopsgate (2), p. 24a ; Cheap (2), p. 63b ; Dowgate (2), p. 100b.
TOMB-RECESSES :
Probably 15th-century : Tower (1), p. 180a.
Late 15th or early 16th-century : Farringdon Without (6), p. 137a.
WALL-MONUMENTS AND TABLETS :
16th-century : Aldgate (1), p. 7b ; Bishopsgate (2), p. 23a, b ; Cripplegate Within (1), p. 90a (*Plate* 27) ; Cripplegate Without, p. 98b ; Farringdon Without (2), p. 128b ; (3), p. 129a ; (5), p. 133a ; (7), p. 142a ; Portsoken (1), p. 172a ; Tower (2), p. 183a.
17th-century : Aldersgate (1), p. 2b ; (2), p. 3a ; Aldgate (1), p. 7b (*Plate* 55) ; (2), p. 10a (*Plates* 25, 27) ; Billingsgate (1), p. 16a ; (2), pp. 17b, 18a ; Bishopsgate (1), p. 19a ; (2), pp. 23a, b, 24a (*Plate* 22) ; (3), p. 24b ; Bread Street (1), p. 26b (*Plate* 75) ; Broad Street (1), p. 32a ; (2), p. 34a (*Plate* 27) ; Candlewick (2), p. 42b (*Plate* 55) ; Castle Baynard (1), p. 50a, b (*Plates* 110, 112) ; (3), p. 56a, b ; Cheap (1), pp. 61b, 62a (*Plates* 21, 24) ; (4), p. 70b ; Coleman Street (1), p. 73a, b ; (2), p. 75b ; Cordwainer (1), p. 80b ; (2), p. 83a ; Cornhill (1), p. 85a, b ; (2), p. 87b ; Cripplegate Within (1), p. 90a, b ; (3), p. 92b ; Cripplegate Without, pp. 98a, b, 99a (*Plate* 27) ; Farringdon

Monuments, Funeral : *contd.*
WALL-MONUMENTS AND TABLETS : *contd.*
17th-century : *contd.*
Within (1), p. 106b ; (4), p. 113a (*Plate* 25) ; Farringdon Without (1), p. 122a, b ; (2), p. 128a, b (*Plate* 26) ; (3) p. 129a ; (4), p. 132a ; (5), p. 133a, b ; (6), p. 136a, b ; (7), pp. 140b–143a (*Plate* 189) ; Langbourn (1), p. 167b ; Portsoken (1), p. 172a ; Tower (1), p. 179a, b ; (2), p. 182b, 183a (*Plates* 27, 25) ; (3), p. 184a, b ; Vintry (1), p. 188b ; (2), p. 191a ; Walbrook (1), p. 196a ; (2), p. 198a.
Early 18th-century : Aldersgate (2), p. 3a ; Aldgate (1), p. 7b ; (2), p. 10a ; Billingsgate (2), pp. 17b, 18a (*Plates* 25, 26) ; Bishopsgate (2), pp. 23a, 24a ; (3), p. 24b ; Bread Street (1), p. 26b ; Bridge Within (1), p. 29b (*Plate* 26) ; Candlewick (1), p. 39b ; (2), p. 42b ; Castle Baynard (1), p. 50a, b (*Plate* 112) ; (3), p. 56a (*Plate* 26) ; Cheap (1), 62a ; Cordwainer (2), p. 83a ; Cripplegate Within (2), p. 92a ; Farringdon Within (1), p. 106b ; (4), p. 113a ; Farringdon Without (1), p. 122b ; (2), p. 128a, b ; (5), p. 133a (*Plate* 26) ; (6), p. 136a ; (7), pp. 142a, b, 143a (*Plates* 189, 26) ; Langbourn (1), p. 167b ; Portsoken (1), p. 172a ; Tower (1), p. 179b ; (2), p. 183a ; Tower (3), p. 184a, b (*Plate* 25) ; Vintry (1), p. 188b ; Walbrook (2), p. 198a.
WALL-MONUMENTS AND TABLETS (INCISED) :
16th-century : Aldersgate (2), p. 3a.
17th-century : Cripplegate Without, p. 98a, b ; Farringdon Without (5), p. 133a.
MISCELLANEOUS :
16th-century : Castle Baynard (1), p. 50b.
17th-century : Farringdon Without (7) (Hanmer Monument), p. 142b.

Moore :
Elizabeth, 1668, wife of George Moore, monument to : St. Dunstan, Farringdon Without (5), p. 133b.
Sir John, former Lord Mayor, 1702, monument to : St. Dunstan, Tower (3), p. 184b (*Plate* 25) ; benefactions of : to Grocers' Company, Cheap (5), p. 70b.
Mary, wife of Sir John Moore, 1690, tablet to : St. Dunstan, Tower (3), p. 184b.

Moorish ornament 15th-century, piece of : St. Helen, Bishopsgate (2), p. 24b.

Mordant, Lewis, Lord, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Morecroft, William, 1657, monument to : St. Dunstan, Farringdon Without (5), p. 133a.

Morgan :
Francis, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Thomas, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.

Morland, arms of : before 1550, *see* **Heraldry.**

Morley :
Thomas, 1566, brass to : St. Olave Hart Street, Tower (2), p. 182a.
Thomas, font given in 1673 by : St. Martin Ludgate, Farringdon Within (3), p. 110b.

Mortimer, arms of, Aldgate (1), p. 6b.

Mortoft. Valentine, 1641, tablet to : St. Helen, Bishopsgate (2), p. 23a.

Morton :
Ann (Smith), 1668–9, wife of Sir William Morton, slab to : Temple Church, Farringdon Without (7), p. 142a.
John, 1668, eldest son of Sir William Morton, and Ann his wife, slab to : Temple Church, Farringdon Without (7), p. 142a.
Richard, 1698, Honor his daughter, 1704, and Sarah his wife (171(1 ?), floor-slab to : Christ Church, Farringdon Within (1), p. 106b.
Sir William, 1672, Colonel of horse and foot under Charles I, slab to : Temple Church, Farringdon Without (7), p. 142a.

Mosaic, Venetian, panel in reredos in St. Nicholas Cole Abbey of: Queenhithe (1), p. 174b.
Moseley, Humphrey, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Moses: paintings of: on reredoses in St. Mildred, Bread Street (1), p. 27a; St. Magnus the Martyr, Bridge Within (1), p. 30a; from St. Christopher le Stocks, now in St. Margaret Lothbury, Coleman Street (1), p. 73b; St. Stephen, Coleman Street (2), p. 75b; St. Michael, Cornhill (1), p. 85b; St. Giles, Cripplegate Without, p. 99b; St. Edmund Lombard Street, Langbourn (2), p. 170a; All Hallows Barking, Tower (1), p. 180a; stone figure of: from All Hallows the Great, now in St. Michael Paternoster Royal, Vintry (1), p. 189a.
Mosse, Francis, 1657, and Henry his son, 1676, tablet to: St. Michael, Cornhill (1), p. 85b.
Mot, Robert, *see under* **Bellfounders.**
Mountague, Sir Henry, *see under* **Montagu.**
Mumford:
Ann, 1701, floor-slab to: St. Lawrence Jewry, Cheap (1), p. 62a.
Augustine, 1666, floor-slab to: St. Lawrence Jewry, Cheap (1), p. 62a.
Murdocke, John, 1684, and Barbara his wife, 1698, and Joseph Broomer, their son-in-law, 1705, floor-slab to: St. Sepulchre, Farringdon Without (6), p. 136b.
Musard:
Mary, *see under* **Wren.**
Philip, 1713, and Constance his wife, 1729, *see under* Mary **Wren.**
Music Room, St. Paul's Cathedral, Castle Baynard (1), p. 48a (*Plate* 109).
Mychell, Tristram, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.

Napper, Sir Robert, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Nash, Thomas, 1648, brass plate to: Temple Church, Farringdon Without (7), p. 140b.
Nedham, Jasper, 1679, tablet to: St. Bride's, Farringdon Without (4), p. 132a.
Nelson, Horatio Lord, 1805, sarcophagus prepared for tomb of Cardinal Wolsey incorporated in monument to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Neptune, carved figure of: Brewers' Hall, Cripplegate Within (6), p. 95a.
Neville:
Shield-of-arms of: 17th-century, in Barnard's Inn (glass), Farringdon Without (14), p. 159b.
Lord Abergavenny, part of house of: incorporated in Stationers' Hall, Farringdon Within (9), p. 117a.
Neville's Court, No. 5, Farringdon Without (37), p. 164b.
„ „ No. 10, Farringdon Without (34), p. 164a.
„ „ Nos. 11 and 12, Farringdon Without (35), p. 164a.
New Court, Farringdon Without (10), p. 155a (*Plate* 199).
Newbury Street, Nos. 14 and 15, Farringdon Without (50), p. 165b.
Newcourt, John, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Newgate, bell in St. Sepulchre's used in connection with executions at: Farringdon Without (6), p. 136a.
„ **Street,** No. 9, carved sign on, Farringdon Within (19), p. 119b.
„ „ No. 78, carved sign on, Farringdon Within (20), p. 119b.
Newton, John 1697, and Martha his wife, 171–, floor-slab to: St. Olave Hart Street, Tower (2), p. 183a.
Niches in Churches:
14th-century: Bishopsgate (2), p. 24a.
15th-century: Farringdon Without (3), p. 129b; (6), p. 136b.
16th-century: St. Giles, Cripplegate Without, p. 99a.
17th-century: from Ludgate and now at St. Dunstan's, Farringdon Without (5), p. 134a; Tower (7), p. 185b.
Nicholas, St., Churches dedicated to: *see under* **Churches.**
„ Newcastle, tower of St. Dunstan in the East modelled on that of: Tower (3), p. 184a.
Nicholls, or **Nichols:**
Sir Augustus, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
George, 1559, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Thomas, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Nicoll:
John: Treasurer of St. Bartholomew's Hospital, 1702, during rebuilding of Gatehouse, Farringdon Without (16), p. 160b.
Martha, wife of Richard Nicoll, 1684, and Richard Nicoll, 1718, floor-slab to: St. Dunstan's, Tower (3), p. 185a.
Nixon, Thomas, 1712, floor-slab, to: St. James Garlickhithe, Vintry (2), p. 191a.
Noah's Ark, carved representation of: on font in St. Margaret Lothbury, Coleman Street (1), p. 73a.
Noble Street, No. 11, Aldersgate (11), p. 4b.
Noortwych, Daniel, 1704–5, Jean Noortwych, 1707, and Elizabeth Noortwych, 1714, floor-slab to: Dutch Church or Jesus Temple, Broad Street (2), p. 34a.
Norfolk, Duke of, *see* **Howard.**
North:
Elizabeth (Gilbert), 1612, wife of Roger, monument to: St. Dunstan's, Farringdon Without (5), p. 133b (*Plate* 21).
Francis, Lord Guildford, achievement-of-arms of: in glass from Serjeant's Inn, Farringdon Without (12), p. 158b; in Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Norwich Street, Nos. 2 and 4, Farringdon Without (39), p. 164b.
Nourse, Luke, 1673, Hugh Wells, 1673, and Edward Nourse, 1689, who married Mary, daughter of Hugh Wells, tablet to: St. Michael, Cornhill (1), p. 85b.

Offley or **Ofley:**
Dorothy (Greswold), wife successively to John Weld and Hugh Offley, 1610, wall-monument to: St. Andrew Undershaft, Aldgate (1), p. 7b.
Sir Thomas, 1582, Lord Mayor, and Joan his wife, 1578, monument to: St. Andrew Undershaft, Aldgate (1), p. 7a (*Plate* 23).
Olave, St., buildings dedicated to: *see* **Churches.**
Old Pewterers' Hall, *see* PEWTERERS *under* **City Companies.**
„ **Post House,** *see* No. 2, Middle Temple Lane, Farringdon Without (10), p. 156a.
Oldham, Mary, wife of Samuel Oldham, 1714, floor-slab to: St. Dunstan's, Tower (3), p. 185a.
Oliver, John, paten of 1680 given to St. James Garlickhithe by: Vintry (2), p. 191b.

Organs and Organ-cases :
See also SECTIONAL PREFACE, p. xxxi.
17th-century : Aldgate (1), p. 8a (*Plates* 28, 54) ; (2), p. 10b ; Candlewick (1), p. 39b ; Castle Baynard (1), p. 50b (*Plates* 18, 113–5) ; Cheap (1), p. 62a, b ; Cornhill (1), p. 85b ; (2), p. 87b ; Cripplegate Within (1), p. 90b ; Farringdon Within (1), p. 106b (*Plate* 28) ; Farringdon Without (1), p. 122b ; (4), p. 132a ; (6), p. 136b ; (7), p. 143a ; Langbourn (2), p. 169b ; (3), p. 170a ; Portsoken (1), p. 172a (*Plate* 17) ; Tower (1), p. 179b (*Plate* 54) ; Vintry (2), p. 191a ; Walbrook (1), p. 196a.
Early 18th-century : Bridge Within (1), p. 29b (*Plates* 28, 82) ; Cripplegate Without, p. 99a ; Langbourn (1), p. 167b (*Plates* 28, 82).
Swell-organ : earliest at St. Magnus the Martyr, Bridge Within (1), p. 29b (*Plates* 28, 82).
Orgone, John, 1584, and Ellyne his wife, 1591, brass to : St. Olave Hart Street, Tower (2), p. 182a.
Orme :
Elizabeth, also her parents Mary and John, *see* **Freshwater.**
Orme : *contd.*
Nicholaus, 1628, Nicholas Grundy, 1675, floor-slab to : St. Bartholomew the Great, Farringdon Without (2), p. 128b.
Osborne :
Edward, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
John, and children, flagon of 1637 given to St. Augustine Old Change by : now in Victoria and Albert Museum, Farringdon Within (2), p. 108b.
Oteswich, John de and wife, monument said to be to : St. Helen's Bishopsgate (2), p. 24a (*Plate* 71).
Otgher, Katherina, 1676, and Elizabeth Otgher, 1686, also to Elizabeth, 1701, Alice, 1704–5, Justus, 1711, and Abraham Otgher, 1714, floor-slab to : Dutch Church or Jesus Temple, Broad Street (2), p. 34a.
Oven, brick, 17th-century : Farringdon Without (31), p. 163a.
Overburye, Nicholaus, cup given to Temple Church by : Farringdon Without (7), p. 143a.
Owen, Griffith, name of : carved in Hall of Brewers' Company, Cripplegate Within (6), p. 94b.
Oxenden, Ann, *see* **Martin.**

Packington, Anne, 1563, widow of Sir John Packington, monument to : St. Botolph, Aldersgate (2), p. 3a.
Paggen, William, 1689–90, tablet to : St. Dunstan, Tower (3), p. 184b.
Painter-Stainers' Company, *see* **City Companies.**
Paintings:
See also SECTIONAL PREFACE, p. xxxi.
IN CHURCHES :
ON CANVAS OR WOOD :
17th-century : Aldgate (3), p. 12a ; Bread Street (1), p. 27a ; Bridge Within (1), p. 30a, b ; Castle Baynard (1), p. 51a ; Cheap (1), p. 62b ; Coleman Street (1), p. 73b ; (2), p. 75b ; Cordwainer (1), p. 80b ; Cornhill (1), p. 85b ; Cripplegate Within (2), p. 92a ; Cripplegate Without, p. 99b ; Farringdon Without (1), p. 122b ; Tower (1), p. 179b ; (2), p. 183a.
Late 17th or early 18th-century : Billingsgate (1), p. 16a.
Early 18th-century : Aldgate (2), p. 10b ; (3), p. 12a ; Castle Baynard (1), p. 51a ; Langbourn (2), p. 170a.
ON PLASTER :
17th-century : Cheap (1), p. 62b.
Early 18th-century : Aldgate (1), p. 8a ; Candlewick (2), p. 43a ; Castle Baynard (1), p. 51a.
IN CITY HALLS :
ON CANVAS OR WOOD :
Early 18th-century : Bassishaw (1), p. 14a ; Cheap (3), p. 68a ; Farringdon Without (9), p. 145a ; Queenhithe (4), p. 175b (*Plate* 215).
ON PLASTER (ceilings, walls, etc.) :
16th-century : Broad Street (5), p. 37b (*Plate* 85).
Early 18th-century : Cheap (3), p. 68a.
Palfryman, John, 1692, floor-slab to : St. Margaret Lothbury, Coleman Street (1), p. 73b.
Pallmer, *see* Palmer.
Palls, Funeral :
See also SECTIONAL PREFACE, p. xxix.
16th-century : Ironmongers' Hall, Aldersgate (6), p. 3b ; Fishmongers' Hall, Bridge Within (3), p. 31b ; Merchant Taylors' Hall, Broad Street (4), p. 37a ; Brewers' Hall, Cripplegate Within (6), p. 95a ; Parish Clerks' Company (now in Victoria and Albert Museum), Cripplegate Within (7), p. 95b ; Saddlers' Hall, Farringdon Within (10), p. 117b ; Vintners' Hall, Vintry (4), p. 193a.
Palmer or **Pallmer :**
Alice, flagons given to St. Olave Hart Street in 1630 by : now in St. Alban, Cripplegate Within (1), p. 90b.
Sir Geoffrey, Bart., shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Matthew, 1605, Anne his wife, 1630, and Thomas his eldest son, 1631, monument to : St. Giles, Cripplegate Without, p. 99a.
Susanna, *see* **Russell.**
Pancras, St., Churches dedicated to, *see under* **Churches.**
Panelling, Carved and linen-fold :
See also SECTIONAL PREFACE, p. xxxii.
ECCLESIASTICAL :
CARVED :
15th-century : Bishopsgate (1), p. 19a.
17th-century : Farringdon Within (1) (from former pulpit), p. 107b (*Plate* 42).
Late 17th or early 18th-century : Cornhill (1), p. 85b (*Plate* 83) ; Farringdon Within (1), p. 106b (*Plate* 28).
SECULAR :
CARVED :
16th-century : Broad Street (5), p. 37a (*Plate* 17) ; Cripplegate Within (5) (from Pitley Manor House, Essex), p. 93b.
Late 16th or early 17th-century : Farringdon Without (11), p. 158a.
17th-century : Aldersgate (5) (from East Acton Manor House), p. 3b ; Cheap (4), p. 70b (*Plates* 134, 135, 136) ; Farringdon Without (10), p. 151b ; (20), p. 161b ; (42), p. 165a ; Vintry (4), p. 192b.
LINEN-FOLD :
16th-century : Farringdon Without (14), p. 159b (*Plate* 204).
Panton, Harry, 1680, arms of : in glass in Cutlers' Hall, Farringdon Within (11),p. 118a.
Panyer Alley, carved sign on building in : Farringdon Within (21), p. 120a.
Parish Clerks' Company, *see* **City Companies.**
Parker, Richard, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Parravicin, Sir Peter, 1696–7, and his daughter Mary, 1725, tablet and floor-slab to : St. Dunstan, Tower (3), pp. 184b, 185a.
Paschal Lamb, *see* **Lamb.**
Patens, *see under* **Plate, Church.**

Patten, Peter, 1673, tablet to: St. Lawrence Jewry, Cheap (1), p. 62a.

Paul, St., buildings dedicated to, *see* **Churches.** Crossed swords of: In balustrade of Whispering Gallery, on key-stones, and on screens and gates, in St. Paul's Cathedral, Castle Baynard (1), pp. 49b, 47a, 51b; figures of: on screens, on key-stones and on exterior, St. Paul's Cathedral, Castle Baynard (1), pp. 51b, 47a, 45b (*Plate* 95); paintings of: St. Andrew Holborn, Farringdon Without (1), p. 122b; St. Mary le Bow (ascribed to Salvator Rosa), Cordwainer (1), p. 80b; incidents from the life of: carved on portico and on W. Front and painted on dome of St. Paul's Cathedral, Castle Baynard (1), pp. 45b (*Plate* 95), 51a.

„ Hammersmith, fittings from All Hallows the Great now in: Dowgate (1), p. 100b.

Paul's Bakehouse Court, Nos. 1, 3 and 4: Castle Baynard (6), p. 58b (*Plate* 41).

Paus, Catherine, *see* **Decker.**

Pawlet, Sir Hugh, shield-of-arms of: in Middle Temple Hall (glass), Farringdon Without (10), p. 150b.

Payne, Alice (Gore), 1704, wife of John Payne, slab to: Churchyard adjoining St. Dionis Hall, Langbourn (5), p. 171a.

Paynel, Margery, *see* **Sykes.**

Peace, allegorical figures of: Aldermen's Court Room, Guildhall (painted on ceiling), Cheap (3), p. 68a; The Monument (carving) Bridge Within (2), p. 31a.

Peake, Sir William, Kt., sheriff, 1659, shield-of-arms of: Clothworkers' Hall (glass), Tower (5), p. 185b.

Pegasus, carving representing: Inner Temple Hall, Farringdon Without (9), p. 145b (*Plate* 197); painting representing: leaping from summit of Mount Helicon with Fountain of Hippocrene rising from beneath his hoof, Inner Temple Hall, Farringdon Without (9), p. 145a.

Peirce or **Pierce:**

Edward, junior, carvings by: The Monument, Bridge Within (2), p. 31a.

Joshua, and Ann his wife (*c.* 1680), tablet to: St. Sepulchre, Farringdon Without (6), p. 136a.

Pekoc, Stephen, and Margaret his wife, monstrance of 1507 bequeathed to St. Martin Ludgate, 1535, by: Farringdon Within (3), p. 111a.

'Pelican in her Piety,' representations of: St. Magnus the Martyr (reredos), Bridge Within (1), p. 30a; St. Mary Abchurch (reredos and metal figure), Candlewick (2), pp. 43b, 42a; St. Paul's Cathedral (processional cross), Castle Baynard (1), p. 51a; St. Michael (wooden figure), Cornhill (1), p. 85b (*Plate* 47); St. Giles (reredos), Cripplegate Without, p. 99b; St. Martin Ludgate (white marble), Farringdon Within (3), p. 111b; St. Vedast (reredos), Farringdon Within (4), p. 113b; St. Bartholomew the Great (stone boss), Farringdon Without (2), p. 128b; All Hallows Lombard Street (reredos), Langbourn (1), p. 168a; crest of the Chandler family: Cripplegate Within (9), p. 96a.

Pemberton:

Arms of, *see under* **Heraldry.**

Hugh, 1500, altar-tomb to: St. Helen, Bishopsgate (2), p. 23a (*Plate* 19).

Pemberton Row, Nos. 1 and 2: Farringdon Without (31), p. 163a.

„ „ carriage-way through No. 1 Gough Square to: Farringdon Without (29), p. 163a.

Penckhurst, Stephen, Master of Parish Clerks' Company, 1685, portrait of: (glass) Cripplegate Within (7), p. 95b.

Penington, Thomas, 1684, arms of: (glass) Cutlers' Hall, Farringdon Within (11), p. 118a.

Pennar, Richard, arms of: 1678 (glass), Dowgate (6), p. 103b.

Pepys:

Shield-of-arms of: Middle Temple Hall (glass), Faringdon Without (10), p. 150b.

Elizabeth, 1669, wife of Samuel Pepys, monument with bust of: attributed to John Bushnell, St. Olave Hart Street, Tower (2), p. 182b.

Samuel, 1677, shield-of-arms of: Clothworkers' Hall (glass), Tower (5), p. 185b.

Percy, Henry, Earl of Northumberland, K.G., shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Pereira, P. M. and R., candlesticks inscribed: Synagogue of Spanish and Portuguese Jews, Aldgate (3), p. 11b.

Periam or **Perriam,**

Sir William, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Sir William, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Perkins, Anne, 1697, daughter of Charles Perkins, tablet to: St. Mary Aldermary, Cordwainer (2), p. 83a.

Pery, Mary (Crompton), 1676–7, wife of Captain John Pery, tablet to: St. Giles, Cripplegate Without, p. 98b.

Peryer, George, 1678, floor-slab to: St. Margaret Lothbury, Coleman Street (1), p. 73b.

Peter, John Lord, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Peter, St., churches dedicated to, *see* **Churches.** Figures of: Fishmongers' Hall (embroidered on Funeral Pall), Bridge Within (3), p. 31b; St. Paul's Cathedral (statue by Francis Bird, and on gates of screens), Castle Baynard (1), pp. 45b (*Plate* 95), 51b; St. Andrew's Court-house (fireplace), Farringdon Without (15), p. 160a; name inscribed on bell: St. Bartholomew the Great, Farringdon Without (2), p. 127b.

Petyt:

Silvester, shield-of-arms of Sir John Holt, Chief Justice of the Common Pleas, erected by: Barnard's Inn, 1705, Farringdon Without (14), p. 159b; Principal of Barnard's Inn, 1701, shield-of-arms of: Farringdon Without (14), p. 159b.

William, 1707, Treasurer of Inner Temple and Keeper of Records in Tower, tablet to: Temple Church, Farringdon Without (7), p. 142a; floor-slab to: now in churchyard of Temple Church, Farringdon Without (7), p. 143a.

Pews, *see* **Seating.**

Pewterers' Company, *see under* **City Companies.**

Phelips, Sir Edward, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Phelps, Richard, *see under* **Bellfounders.**

Philippi, the conversion of the jailor of: representation of, carved on portico of St. Paul's Cathedral, Castle Baynard (1), p. 45b.

Phoenix, carving of: St. Paul's Cathedral, Castle Baynard (1), p. 45a.

Phrip, Dorothy, 1705, daughter of Richard Phrip, floor-slab to: St. Sepulchre, Farringdon Without (6), p. 136b.

Pickering:

Peter, clock-bell of St. Vedast given by: Farringdon Within (4), p. 112b.

Sir William, 1542, and Sir William Pickering his son, 1574, tablet to: St. Helen, Bishopsgate (2), p. 23b.

Sir William, 1574, monument to: St. Helen, Bishopsgate (2), p. 23b (*Plates* 72, 73, 74).

Pienon, Richard, *see* **Rodoway.**

Pierce, *see* **Peirce.**

Pieren, Jan van, cups given in 1670 by: Dutch Church, Broad Street (2), p. 34a.

Pindar, Sir Paul, 1650, tablet to: St. Botolph, Bishopsgate (3), p. 24b.

Pinfold, Thomas, Dr. at Laws, 1685, name and date inscribed on bell: St. Benet, Upper Thames Street, Castle Baynard (3), p. 56a.

Piscinae:
13th-century: Bishopsgate (2), p. 24a.
14th-century: Bishopsgate (2), p. 24a.
15th-century: Bishopsgate (1), p. 19a; Farringdon Without (6), p. 136b; Tower (1), p. 180a.

Pitley Manor House, Essex, panelling from: now in Haberdashers' Hall, Cripplegate Within (5), p. 93b.

Pitts, William, 1676, Alice his daughter, 1686, and Stephen his brother, 1688, floor-slab to: St. Dunstan, Tower (3), p. 185a.

Plaster-work:
See also Sectional Preface, p. xxxii.
See also **Ceilings.**
17th-century: on E. wall Christ Church, Farringdon Within (1), p. 105b (*Plate* 80).

Plate, Church (*Plates* 29–33).
See also Sectional Preface, p. xxxii.
Pre-Reformation:
Alms-dish:
16th-century: Bridge Within (1), p. 30a.
Dish:
16th-century: Langbourn (3), p. 170b.
Paten:
16th-century: Bridge Within (1), p. 30a.
Miscellaneous:
Stems attached to later cups: Farringdon Within (3), p. 111a; Portsoken (1), p. 172b.
Post-Reformation:
Alms-dishes:
17th-century: Aldgate (1), p. 8a; (2), p. 10b; Broad Street (2), p. 34a; Cordwainer (2), p. 83a; Cornhill (1), p. 85b; Farringdon Within (1), p. 107a; (3), p. 111a; (4), p. 113b; Farringdon Without (1) (Flemish), p. 122b; Langbourn (1), p. 168a; Tower (1), p. 180a; (3), p. 185a; Vintry (1), p. 189a.
Early 18th-century: Castle Baynard (2), p. 54a; Farringdon Within (4) (Pewter), p. 113b; Langbourn (1), p. 168a; Vintry (1), p. 189a.
Beakers:
16th-century: Cripplegate Without, p. 99a.
17th-century: Cripplegate Without, p. 99b; Vintry (1), p. 188b.
Bowl:
17th-century: Bishopsgate (2), p. 24b.
Bread-dishes:
17th-century: Farringdon Without (4), p. 132b; Tower (1), p. 180a.
Cover-patens:
16th-century: Aldersgate (1), p. 2b; Billingsgate (2), p. 18a; Bishopsgate (1), p. 19a; (2), p. 24b; Coleman Street (1), p. 73b; Cordwainer (1), p. 80b; Cripplegate Within (1), p. 90b; Farringdon Within (1), p. 107a; (2), p. 108b; (3), p. 111a; (4), p. 113b; Farringdon Without (5), p. 133b; Vintry (2), p. 191b; Walbrook (1), p. 196a.
17th-century: Aldersgate (1), p. 2b; Billingsgate (1), p. 16a; Bishopsgate (2), p. 24b; Castle Baynard (2), p. 54a; Cordwainer (1), p. 80b; (2), p. 83a; Cornhill (1), p. 85b; Farringdon Within (1), p. 107a; (3), p. 111a; (4), p. 113b; Farringdon Without (1), p. 122b; (3), p. 129b; (4), p. 132b; (5), p. 133b; (7), p. 143a; Tower (1), p. 180a; Vintry (1), p. 189a; (2), p. 191b.
Early 18th-century: Farringdon Within (3), p. 111a; (4), p. 113b; Farringdon Without (3), p. 129b; Vintry (2), p. 191b; Walbrook (2), p. 198a.

Plate, Church: *contd.*
Post-Reformation: *contd.*
Cups:
16th-century: Aldersgate (1), p. 2b; Billingsgate (1), p. 16a; (2), p. 18a; Bishopsgate (1), p. 19a; (2), p. 24b; Bread Street (1), p. 26b; Bridge Within (1), p. 30a; Candlewick (2), p. 43a; Cheap (1), p. 62b; Coleman Street (1), p. 73b; Cordwainer (1), p. 80b; Cornhill (1), p. 85b; (2), p. 88a; Cripplegate Within (1), p. 90b; Cripplegate Without, p. 99b; Farringdon Within (1), p. 107a; (2), p. 108b; (3), p. 111a; (4), p. 113b; Farringdon Without (5), p. 133b; Portsoken (1), p. 172b; Vintry (1), p. 189a; (2), p. 191b; Walbrook (1), p. 196a.
17th-century: Aldersgate (1), p. 2b; Aldgate (1), p. 8a; (2), p. 10b; Billingsgate (1), p. 16a; Bishopsgate (2), p. 24b; Broad Street (2), p. 34a; Candlewick (2), p. 43a; Castle Baynard (2), p. 54a; Cheap (1), pp. 62b, 63a; Coleman Street (2), p. 75b; Cordwainer (1), p. 80b; (2), p. 83a; Cornhill (1), p. 85b; (2), p. 88a; Cripplegate Within (1), p. 90b; Cripplegate Without, p. 99b; Farringdon Within (1), p. 107a; (2), pp. 108b, 109a; (3), p. 111a; (4), p. 113b; Farringdon Without, (1) p. 122b; (2), p. 128b; (3), p. 129b; (4), p. 132b; (5), p. 133b; (6), p. 137a; (7), p. 143a; (17), p. 160b; Langbourn (1), p. 167b; (3), p. 170b; Portsoken (1), p. 172b; Tower (1), p. 180a; Vintry (2), p. 191b; Walbrook (1), p. 196a.
Early 18th-century: Coleman Street (1), p. 73b; Farringdon Within (3), p. 111a; Farringdon Without (3), p. 129b; Queenhithe (1), p. 174b; Tower (2), p. 183b; Vintry (1), p. 188b; Walbrook (2), p. 198a.
Dishes:
17th-century: Billingsgate (2), p. 18a; Bread Street (1), p. 26b; Candlewick (2), p. 43a; Cheap (1), p. 62b; Coleman Street (1), p. 73b; (2), p. 75b; Cordwainer (1), p. 81a; Cornhill (2), p. 88a; Farringdon Within (1) (Indian), p. 107a; Farringdon Without (3), p. 129b; (4), p. 132b; Langbourn (3), p. 170b; Tower (2), p. 198a; Vintry (1), p. 189a; Walbrook (1), p. 196a; (2), p. 198a.
Early 18th-century: Billingsgate (1), p. 16a; Castle Baynard (3), p. 56b; Vintry (1), p. 188b.
Ewer:
17th-century: Portsoken (1), p. 172b.
Flagons:
16th-century: Langbourn (3), p. 170b.
17th-century: Aldersgate (1), p. 2b; Aldgate (1), p. 8a; (2), p. 10b; Bishopsgate (1), p. 19a; (2), p. 24b; Bread Street (1), p. 26b; Bridge Within (1), p. 30a; Broad Street (2), p. 34a; Candlewick (1), p. 40a; (2), p. 43a; Castle Baynard (2), p. 54a; Cheap (1), pp. 62b, 63a; Coleman Street (1), p. 73b; (2), p. 75b; Cordwainer (1), p. 80b; (2), p. 83a; Cornhill (2), p. 88a; Cripplegate Within (1), p. 90b; Farringdon Within (1), p. 107a; (2), p. 108b; (3), p. 111a; (4), p. 113b; Farringdon Without (4), p. 132b; (6), p. 137a; (7), p. 143a; (17), p. 160b; Langbourn (1), pp. 167b, 168a; (2), p. 170a; (3), p. 170b; Portsoken (1), p. 172b; Tower (1), p. 180a; (2), p. 183b; (3), p. 185a; Vintry (1), pp. 188b, 189a; (2), p. 191b; Walbrook (1), p. 196a; (2), p. 198a.
18th-century: Billingsgate (1), p. 16a; Coleman Street (1), p. 73b.
Mazer-bowl:
16th-century: Cripplegate Without, p. 99a.

Plate, Church : *contd.*
POST-REFORMATION : *contd.*
PATENS (*see also* STAND-PATENS *and* TAZZA-PATENS *below*) :
16th-century : Bread Street (1), p. 26b ; Candlewick (2), p. 43a ; Cheap (1), p. 62b ; Coleman Street (1), p. 73b ; Cordwainer (1), p. 80b ; Farringdon Within (2), p. 108b ; Farringdon Without (5), p. 133b ; Langbourn (1), p. 168a ; Vintry (2), p. 191b.
17th-century : Aldgate (1), p. 8a ; (2), p. 10b ; Billingsgate (2), p. 18a ; Bishopsgate (1), p. 19a ; (2), p. 24b ; Bread Street (1), p. 26b ; Bridge Within (1), p. 30a ; Candlewick (2), p. 43a ; Castle Baynard (2), p. 54b ; Cheap (1), p. 62b ; Coleman Street (2), p. 75b ; Cordwainer (1), p. 80b ; (2), p. 83a ; Cornhill (1), p. 85b ; (2). p. 88a ; Farringdon Within (1), p. 107a ; (2), pp. 108b, 109a ; (4), p. 113b ; Farringdon Without (2), p. 128b ; (3), p. 129b ; (5), p. 133b ; (6), p. 137a ; Langbourn (1), p. 168a ; (2), p. 170a ; (3), p. 170b ; Portsoken (1), p. 172b ; Tower (2), p. 183b ; Vintry (2), p. 191b.
Early 18th-century : Aldersgate (1), p. 2b ; (2), p. 3a ; Coleman Street (1), p. 73b ; (2), p. 75b ; Cordwainer (2), p. 83a ; Vintry (1), p. 188b.
PLATES :
17th-century : Farringdon Without (4), p. 132b.
Early 18th-century : Farringdon Without (4), p. 132b.
SPOONS :
17th-century : Aldgate (1), p. 8a ; (2), p. 10b ; Billingsgate (2), p. 18a ; Candlewick (2), p. 43a ; Castle Baynard (2), p. 54b ; Cheap (1), p. 62b ; Cornhill (2), p. 88a ; Cripplegate Within (1), p. 90b ; Farringdon Without (4), p. 132b ; (5), p. 133b ; Langbourn (3), p. 170b ; Portsoken (1), p. 172b ; Tower (1), p. 180a ; Vintry (2), p. 191b ; Walbrook (2), p. 198a.
Late 17th or early 18th-century : Cordwainer (2), p. 83a.
18th-century : Aldersgate (2), p. 3a ; Bishopsgate (1), p. 19a ; Coleman Street (2), p. 75b ; Farringdon Within (4), p. 113b ; Farringdon Without (4), p. 132b ; (6), p. 137a.
Undated : Aldergate (1), p. 2b.
STAND-PATENS (*see also* PATENS *and* TAZZA-PATENS) :
16th-century : Walbrook (1), p. 196a.
17th-century : Broad Street (2), p. 34a ; Cheap (1), pp. 62b, 63a ; Cripplegate Within (1), p. 90b ; Farringdon Within (1), p. 107a ; (2), p. 108b ; (3), p. 111a ; (4), p. 113b ; Farringdon Without (7), p. 143a ; (17), p. 160b ; Langbourn (1), p. 168a ; Portsoken (1), p. 172b ; Vintry (1), p. 189a.
18th-century : Billingsgate (1), p. 16a ; Tower (1), p. 180a ; Walbrook (2), p. 198a.
TAZZA-PATENS (*see also* PATENS *and* STAND-PATENS) :
16th-century : Cripplegate Without, p. 99a ; Portsoken (1), p. 172b.
TANKARDS :
17th-century : Billingsgate (2), p. 18a ; Cornhill (1), p. 85b ; Farringdon Without (3), p. 129b.
MISCELLANEOUS :
ALTAR-CROSS :
16th-century : Farringdon Within (3) (Italian), p. 111a.
BADGES OR PLAQUES :
17th-century : Cripplegate Without, p. 99b.
BEADLES' STAVES :
17th-century : Cripplegate Within (1), p. 90b ; Farringdon Without (6), p. 137a.
Early 18th-century : Aldgate (1), p. 8a ; Cripplegate Without, p. 99b.

Plate, Church : *contd.*
MISCELLANEOUS : *contd.*
CHURCHWARDEN'S STAFF :
17th-century : Farringdon Without (4), p. 132b.
MACES :
17th-century : Farringdon Without (5), p. 133b ; (6), p. 137a.
Early 18th-century : Farringdon Without (4), p. 132b.
PROCESSIONAL CROSS :
Late 17th or early 18th-century : Castle Baynard (1), p. 51a.
STEM ATTACHED TO LATER CUP :
16th-century : Tower, (2), p. 183b.
Plates, brass : 17th-century, Aldersgate (1), p. 2b.
Platton, John, 1699, name of : on shield-of-arms in Coopers' Hall, Bassishaw (3), p. 14b.
Plenty, allegorical figures representing : painted on ceiling in Aldermen's Court Room at Guildhall, Cheap (3), p. 68a ; carved in relief on The Monument, Bridge Within (2), p. 31a.
Plowden Buildings : Farringdon Without (10), p. 155b.
Plowden, Edmund, 1584–5, Treasurer of Middle Temple, monument to : Temple Church, Farringdon Without (7), p. 141b ; shield-of-arms of : Middle Temple Hall, Farringdon Without (10), p. 150b.
Polehampton, Captain, 1713, Portrait of : Painter-Stainers' Hall, Queenhithe (4), p. 175b.
Poole, Anthony, 1679, monument to : in churchyard of St. Botolph, Aldersgate (2), p. 3a.
Pooley, Frances, *see* **Beachcroft.**
Poor-boxes, *see* **Furniture.**
Popham :
Sir John, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a ; South Chapel formerly Popham's Chapel added to St. Sepulchre by : Farringdon Without (6), p. 134a, b.
John, shield-of-arms of : Middle Temple Hall (glass) : Farringdon Without (10), p. 150a.
Porter, Richard, 1669, and Barbara his wife, 1714, floor-slab to : St. Bartholomew the Great, Farringdon Without (2), p. 128b.
Portsoken Ward : p. 172 ; parish of St. Botolph, Aldgate, in : p. 172a.
Portuguese Jews, Synagogue of : Aldgate (3), p. 10b.
Potts, Anna, *see* **Dovall.**
Pouldon, William, 1678–9, John, 1682, Charles, 1684, sons of William Pouldon, and Katherine Pouldon his daughter, 1687, tablet to : St. Botolph, Portsoken (1), p. 172a.
Powell :
Richard, Treasurer of Inner Temple, inscription recording rebuilding of King's Bench Walk by : Farringdon Without (9), p. 146a.
Thomas, 1674, arms of : Cutlers' Hall (glass), Farringdon Within (11), p. 118a.
Powle, Thomas, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Pratt, Thomas, 1712, and Anne his wife, headstone to : All Hallows the Less Churchyard, Dowgate (2), p. 100b.
Prestwood, arms of : *see under* **Heraldry.**
Prichard or **Pritchard :**
Sir William, Master of Merchant Taylors' Company, 1673–4, arms and name of : carved in Merchant Taylors' Hall, Broad Street (4), p. 36b.
Sir William, Knight and Alderman, President of St. Bartholomew's Hospital, 1702, during rebuilding of Gatehouse : Farringdon Without (16), p. 160b.
Prince of Wales' Feathers : St. Katharine Cree (Alms-dish), Aldgate (2), p. 10b ; Parish Clerks' Hall (glass), Cripplegate Within (7), p. 95b ; Prince Henry's Room (Plaster ceiling), Farringdon Without (20), p. 161b ; Inner Temple Gateway (oak panel), Farringdon Without (20), p. 161b.

Prince Henry's Room : Inner Temple Gateway, Farringdon Without (20), p. 161a (*Plates* 202, 209).
Printing House Square, remains of Dominican Convent found under buildings in : Farringdon Within (6), p. 114a.
Proctor, Francis, 1691, William, his brother, 1713, and Margaret Proctor, 1723–4, floor-slab to : Christ Church, Farringdon Within (1), p. 106b.
Protestant Refugees from the Low Countries, portion of building belonging to Austin Friars granted to : Broad Street (2), p. 32b.
Puckering, Sir John, 1593, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Puleston, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Pulpits :
See also Sectional Preface, p. xxxiii.
17th-century : Aldgate (1), p. 8a (*Plate* 35) ; Billingsgate (1), p. 16a ; Bishopsgate (2), p. 24b (*Plate* 79) ; Bread Street (1), p. 26b (*Plate* 78) ; Bridge Within (1), p. 30a (*Plate* 78) ; Candlewick (1), p. 40a (*Plate* 78) ; (2), p. 43a (*Plate* 79) ; Castle Baynard (2), p. 54b ; (3), p. 56b (*Plate* 35) ; Cheap (1), p. 63a ; Coleman Street (1), p. 73b ; (2), p. 75b ; Cordwainer (1), p. 81a ; (2), p. 83a (*Plate* 34) ; Cornhill (2), p. 88a ; Cripplegate Within (1), p. 90b (*Plate* 34) ; Farringdon Within (1), p. 107a ;
Pulpits : *contd.*
17th-century : *contd.*
(2), p. 109a (*Plate* 35) ; (3), p. 111a ; (4), p. 113b (*Plate* 79) ; Farringdon Without (1), p. 122b (*Plate* 34) ; (4), p. 132b ; Langbourn (1), p. 168a (*Plate* 212) ; (2), p. 170a (*Plate* 34) ; Queenhithe (1), p. 174b ; Tower (1), p. 180a (*Plate* 221) ; Tower (2), p. 183b ; Vintry (1), p. 189a ; Walbrook (1), p. 196a ; Walbrook (2), p. 198a (*Plate* 35).
Late 17th or early 18th-century : Vintry (2), p. 191b (*Plate* 221).
Early 18th-century : Aldgate (2), p. 10b ; Cripplegate Without, p. 99b.
Pump Court : Farringdon Without (10), p. 152a (*Plate* 198).
Purchas, Samuel, font given to St. Peter's by : Cornhill (2), p. 87b.
Putte, Pieter van den, shield-of-arms of : Barnard's Inn (glass), Farringdon Without (14), p. 159b.
Pye, Sir Walter, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Pym, John, 1712, Elizabeth his wife, 1700, and their children, Ann, 1682, Anna, 168–, William, 1686, Humphrey, 1689, William, 1696, Robert, 169–, Francis, 1696, and Mary, 1696, floor-slab to : All Hallows Barking, Tower (1), p. 179b.

Quatreman, Ralph, 1621, tablet to : Temple Church, Farringdon Without (7), p. 141b.
Queenhithe Ward, pp. 173–175 ; parishes in, p. 173a.
Queenhithe Ward, Inquest, names of : on cup, St. James Garlickhithe, Vintry (2), p. 191b.

Racquet Court, Nos. 1, 2 and 3 : Farringdon Without (26), p. 162b.
" " No. 5 : Farringdon Without (27), p. 162b.
Radcliffe or **Ratcliff :**
Anne (Benolt), 1585, wife of Sir John Radcliffe, monument to : St. Olave Hart Street, Tower (2), p. 182b (*Plate* 21).
Sir John, 1568, son of Robert Earl of Sussex, monument to : St. Olave Hart Street, Tower (2), p. 182b (*Plate* 20).
John, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Rahere, founder in 1123 of Augustinian Priory, now the Church of St. Bartholomew the Great, Farringdon Without (2), p. 123a ; monument to : St. Bartholomew the Great, Farringdon Without (2), p. 127b (*Plates* 70, 173) ; inscription recording foundation of St. Bartholomew's Hospital by : Farringdon Without (16), p. 160b.
Railings and Balustrades, *see under* **Metal-work.**
Rainwater-heads and Pipes, *see under* **Leadwork.**
Raleigh or **Rawleighe,** Sir Walter, **History of the World,** by : *see under* **Books ;** shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Ram, couched : in glass medallion, St. Katharine Cree, Aldgate (2), p. 10a ; figure of : from barge of Clothworkers' Company, Tower (5), p. 185a (*Plate* 47).
Ramsey :
Mary, 1596, brass to : Christ Church, Farringdon Within (1), p. 106a.
William, master-mason on Chapter House and Cloister of Old St. Paul's : Castle Baynard (1), p. 52b.
Raper, Henry, 1674–5, floor-slab to : St. Helen, Bishopsgate (2), p. 24a.
Ratcliff, *see* **Radcliffe.**
Rawleighe, *see* **Raleigh.**
Rawlinson, Sir Thomas, Lord Mayor, 1687 and 1696, arms of : Vintners' Hall (on sword-rest), Vintry (4), p. 192b.
Rawson, Christopher, 1518, and Margaret and Agnes (Buke) his wives, brass to : All Hallows Barking, Tower (1), p. 178b.
Rawstorn, Elizabeth, 1675, wife of Sir William Rawstorn, tablet to : St. Lawrence Jewry, Cheap (1), p. 62a.
Rayhere, *see* **Rahere.**
Rayner, Christopher, 1692, floor-slab to : St. Mary le Bow, Cordwainer (1), p. 80b.
Raynsford, Sir Richard, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Raynton, arms possibly of : St. Helen (glass), Bishopsgate (2), p. 23a.
Raynye, John, flagons given to St. Benet Gracechurch by : now in All Hallows Lombard Street, Langbourn (1), p. 168a.
Reading, James, Warden of Brewers' Company, 1673, name of : inscribed over door in Brewers' Hall, Cripplegate Within (6), p. 94b.
Reade, Dorothy, *see* **Gryme.**
Rede, William, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Reeve or **Reve :**
Sir Edmund, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Richard, 1702, tablet to : St. Sepulchre, Farringdon Without (6), p. 136a.
Roger, 1691, tablet to : St. Sepulchre, Farringdon Without (6), p. 136a.
Roger, 1690–1, also Elizabeth, 1713–4, Roger, 1692, and Deborah, 1712, floor-slab to : St. Sepulchre, Farringdon Without (6), p. 136b.
Religion, figures representing : Guildhall (painting by Sir James Thornhill), Cheap (3), p. 68a ; St. Vedast (carved in door-head), Farringdon Within (4), p. 111b.
Religious Houses, *see under* **Monastic and Collegiate Buildings.**
Reredoses :
See also Sectional Preface, p. xxxiii.
See also **Echal.**

Reredoses: *contd.*
17th-century: Aldersgate (1), p. 2b (*Plate* 36); Billingsgate (1), p. 16a; (2), p. 18a; Bread Street (1), p. 26b (*Plate* 36); Bridge Within (1), p. 30a; Candlewick (1), p. 40a; (2), p. 43b (*Plate* 87); Castle Baynard (2), p. 54b; (3), p. 56b; Cheap (4), p. 70a; Coleman Street (1), p. 73b (*Plate* 137); (2), p. 75b (*Plate* 140); Cornhill (2), p. 88a; Cripplegate Without, p. 99b (*Plate* 137); Farringdon Within (1), p. 107a; (2), p. 109a (*Plate* 161); (3), p. 111a; (4), p. 113b (*Plate* 162); Farringdon Without (1), p. 123a; (4), p. 132b; (6), p. 137a; Langbourn (1), p. 168a (*Plates* 36, 213); (2), p. 170a (*Plate* 36); Queenhithe (1), p. 174b; Tower (1), p. 180a (*Plate* 220); Vintry (1), p. 189a; Walbrook (1), p. 196b (*Plate* 227); (2), p. 198b.
Early 18th-century: Cordwainer (1), p. 81a; Cripplegate Without, p. 99b.
Reresby, Gervash, 1704, tablet to: St. Helen, Bishopsgate (2), p. 24a.
Resurrection, The, carved bas-relief in stone of: St. Mary at Hill, Billingsgate (2), p. 17b.
Reve, *see* **Reeve.**
Ribera, Giuseppe, known as Lo Spagnoletto, painting of "The Martyrdom of St. Lawrence" attributed to: St. Lawrence Jewry, Cheap (1), p. 62b.
Riccard, Sir Andrew, 1672, monument and brass to: St. Olave Hart Street, Tower (2), p. 182a, b.
Richardson:
Elizabeth, 1639, wife of Sir Thomas Richardson, tablet to: St. Botolph, Aldersgate (2), p. 3a.
James, 1706, tablet to: St. Lawrence Jewry, Cheap (1), p. 62a.
Col. Nicholas, 1702, and Nicholas his son, 1703, tablet to: Christ Church, Farringdon Within (1), p. 106b.
Sir Thomas, 1631, shield-of-arms of: in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Rickards, Ann, *see* **Gourney.**
Rivers, James, 1641, monument to: St. Bartholomew the Great, Farringdon Without (2), p. 128b.
Robinson:
Elizabeth, wife of John Robinson, 1600, brass to: St. Helen, Bishopsgate (2), p. 22b.
John, 1599, alderman, monument to: St. Helen, Bishopsgate (2), p. 23b (*Plate* 22).
Sir John, Lord Mayor, 1663, shield-of-arms of: Clothworkers' Hall (glass), Tower (5), p. 185b.
Sir Thomas, Bart., 1683, tablet to: Temple Church, Farringdon Without (7), p. 141b.
Thomas, smith, wrought-iron balusters in St. Paul's Chapter House made by: Farringdon Within (12), p. 118a.
Rochester:
Lawrence, Earl of, 1685, *see* **Hide.**
Robert, 1514, brass to: St. Helen, Bishopsgate (2), p. 22b.
Rodoway, William, 1626, and Richard Pienon, tower of St. Mary Aldermary completed by: Cordwainer (2), p. 81a.
Rogers:
Henry, arms of: St. Mary Aldermary, Cordwainer (2), p. 81b; bequest of: for rebuilding St. Mary Aldermary, cordwainer (2), p. 81b.
W. Gibbs, wood-carver, additions to woodwork in church of St. Mary at Hill in 1848–9 by: Billingsgate (2), p. 17a.
Rolls, Michael, wainscoting in Great Parlour of Merchant Taylors' Hall presented in 1683 by: Broad Street (4), p. 36b.
Roman, Paul converting a, representation of: on portico of St. Paul's Cathedral, Castle Baynard (1), p. 45b.
„ bricks: in crypt of St. Mary le Bow, Cordwainer (1), p. 80a.
Romanelli, Giovanni Francesco, painting of The Dead Christ by: St. Paul's Cathedral, Castle Baynard (1), p. 51a.
Roofs:
Ecclesiastical:
Tie-beam:
15th-century: Bishopsgate (2), p. 22a; Tower (2), p. 182a.
Miscellaneous:
16th-century: Aldgate (1), p. 5b.
Secular:
Hammer-beam:
16th-century: Farringdon Without (10), p. 148b (*Plate* 195).
King-post:
15th-century: Farringdon Without (14), p. 159b.
Queen-post:
17th-century: Langbourn (6), p. 171b.
Roos:
Arms of, *see under* **Heraldry.**
Monument to member of family of: Temple Church, Farringdon Without (7), p. 141a (*Plates* 184, 185).
Rooyen, John van, 1686–7, brass to: Dutch Church or Jesus Temple, Broad Street (2), p. 33b.
Rosa, Salvator, painting of St. Paul in St. Mary le Bow attributed to: St. Mary le Bow, Cordwainer (1), p. 80b.
Roth, Edward, 1696, floor-slab to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Row, Susanna, *see* **Haliday.**
Rowland:
Katherine, *see* **Clitherow.**
Robert, 1690, floor-slab to: St. Peter, Cornhill (2), p. 87b.
Royal Arms, *see under* **Heraldry.**
„ **Exchange, The:** Broad Street (3), p. 34b.
Roycroft, Thomas, 1677, tablet to: St. Bartholomew the Great, Farringdon Without (2), p. 128a.
Roystone, Richard, 1686, Elizabeth (Meredith) his granddaughter, 1689, and Mary (Chiswell) his daughter, 1698, floor-slab to: Christ Church, Farringdon Within (1), p. 106b.
Rudhall, Abraham, *see* **Bellfounders.**
Rusche, John, 1498, brass to: All Hallows Barking Tower (1), p. 178b.
Russell:
Robert, 1662, Lady Elizabeth his wife, afterwards wife of Sir Richard Waterman, 1675, and Kenrick their son, 1670, tablet to: St. Dunstan, Tower (3), p. 184b.
Sir William, 1705, and Susanna (Palmer) his first wife, 1683, monument to: by Caius Cibber, St. Dunstan, Tower (3), p. 184b (*Plate* 20).
Russia Court, house in: Cripplegate Within (11), p. 96a.
Ryder, Martin, Treasurer of Middle Temple, inscription recording restoration of No. 2 Brick Court by: Farringdon Without (10), p. 153b.

Saddlers' Company, *see* **City Companies.**
Saints, *see under* individual names; for churches dedicated to: *see* individual names *under* **Churches.**
St. Alban, Westcliff, font from St. Mary le Bow now in: Cordwainer (1), p. 80b.
St. Alban's Cathedral, organ by Bernard Schmidt formerly in St. Dunstan's now in: Tower (3), p. 185a.
St. Andrew's Court-house, Farringdon Without (15), p. 160a (*Plate* 76).
„ **Hill,** No. 39: Castle Baynard (8), p. 59a.

St. Bartholomew's Hospital, Farringdon Without (16), p. 160a; arms of: on Gatehouse, Farringdon Without (16), p. 160b; (17th-century glass), Farringdon Without (16), p. 160b; Gatehouse, Farringdon Without (16), p. 160a (*Plate* 206).
St. Leonard Foster Lane, Schoolhouse of: Aldersgate (8), p.4a.
St. Paul's Chapter House, Farringdon Within (12), p. 118a.
„ **The Deanery of,** Castle Baynard (4), p. 56b.
Salters' Company, *see* **City Companies.**
Sancroft, William, Archbishop of Canterbury, arms of: St. Mary Aldermary, Cordwainer (2), p. 81b; Deanery built by: Castle Baynard (4), p. 56b.
Sanders, Sir Edward, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a (*Plate* 96).
Sandes, Miles, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Sansom, . . ., 1705, and Ann his wife, 1719, floor-slab to: St. Olave Hart Street, Tower (2), p. 183a.
Satyrs, figures of: carved on screen in Middle Temple Hall, Farringdon Without (10), p. 149b.
Saunders:
Agnes, widow of John Saunders, *see* **Gilbert.**
Sir Edmund, shield-of-arms of: Middle Temple Hall (glass) Farringdon Without (10), p. 150b; shield-of-arms of: in glass from Serjeant's Inn, Farringdon Without (12), p. 159a.
Francis, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Richard, figures of "Gog" and "Magog" carved by: 1707–8, in Guildhall, Cheap (3), p. 65a.
Savadge or **Savage:**
James, Temple Church restored by: Farringdon Without (7), p. 137b.
Thomas, cup given in 1607 to St. Alban, Wood Street by: Cripplegate Within (1), p. 90b.
Savell or **Savill:**
John, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Lady Margaret, cup given by: in 1626, to St. Alban, Cripplegate Within (1), p. 90b.
Sawtel, Ann, 1694, wife of Edmund Sawtel, and their children, slab to: in churchyard of St. Mary Aldermary, Cordwainer (2), p. 83a.
Sawyer, Thomas, 1672, Martha his wife, 1693, and Thomas his son, 1695, tablet to: St. Sepulchre's, Farringdon Without (6), p. 136a.
Schmidt, Bernard, known as Father Schmidt or Smith. *See also* Sectional Preface, p. xxxi. Organs built by: St. Katharine Cree, Aldgate (2), p. 10b; St. Paul's Cathedral, Castle Baynard (1), p. 50b; St. Peter Cornhill (2), p. 87b; Temple Church, Farringdon Without (7), p. 143a; St. Mary Woolnoth, Langbourn (3), p. 170a; formerly in St. Dunstan's now in St. Alban's Cathedral, Tower (3), p. 185a; St. James Garlickhithe, Vintry (2), p. 191a.
Schoolhouse of St. Leonard Foster Lane: Aldersgate (8), p. 4a.
Science, allegorical figure of, carved in relief on the Monument, Bridge Within (2), p. 31a.
Sciences, figures representing, in painting of Pegasus in Inner Temple Hall, Farringdon Without (9), p. 145a.
Scotland, Bank of, chimney-piece in: Bishopsgate (8), p. 25a (*Plate* 76).
Scott, Sir George Gilbert, St. Michael Cornhill restored in 1860 by: Cornhill (1), p. 84b.
Scratchings, *see under* **Inscriptions and Scratchings.**
Screens:
See also Sectional Preface, p. xxxiii.
See also Ironwork *under* **Metal-work.**
In Churches and Chapels:
17th-century: Billingsgate (1), p. 16b; (2), p. 18a; Bridge Within (1), p. 30b; Candlewick (1), p. 40b; Cheap (4), p. 70a; Coleman Street (1), p. 74a (*Plate* 138); Cornhill (2), p. 88a (*Plate* 139);
Screens: *contd.*
In Churches and Chapels: *contd.*
17th-century: *contd.*
Farringdon Within (3), p. 110a (*Plate* 7); (4), p. 114a; Langbourn (2), p. 170a (*Plate* 42); Vintry (1), p. 189a; Walbrook (1), p. 196b.
Late 17th or early 18th-century: Castle Baynard (1), p. 51b (*Plates* 118, 119); Vintry (2), p. 191b.
Early 18th-century: Farringdon Within (1), p. 107a; Tower (1), p. 180a.
In Halls of Societies and City Companies:
16th-century: Farringdon Without (10), p. 148b (*Plates* 47, 194).
17th-century: Bassishaw (1), p. 13b (*Plates* 61, 64); Broad Street (4), p. 36a (*Plate* 86); Cripplegate Within (5), p. 93a (6), p. 95a (*Plate* 149); Dowgate (4), p. 102a; Farringdon Within (9), p. 117b (*Plate* 168); Langbourn (6), p. 171b; Vintry (4), p. 192b.
18th-century: Aldersgate (7), p. 4a (*Plate* 52).
Scrimshire, William, 1684, Katherine his wife, 1677–8, William his son, 1711, Hannah, wife of the latter, 1691, Hugh, son of the last pair, 1684, and Prudence his wife, 170–, also Hugh, another grandson of the first William, 1702–3; also to Mathew, son of William Scrimshire, 1713, and Elizabeth his wife, 1733, floor-slab to: St. Mary le Bow, Cordwainer (1), p. 80b.
Scroll of the Law, in Synagogue of Spanish and Portuguese Jews, Aldgate (3), p. 12b.
Scudamore, Elizabeth, 1593, wife of Philip Scudamore, tablet to: St. Bartholomew the Great, Farringdon Without (2), p. 128b.
Seal, Richard, Master of Parish Clerks' Company, 1681, arms of: (glass), Cripplegate Within (7), p. 95b.
Seale, John, 1714, wall-monument to: St. Mary Aldermary, Cordwainer (2), p. 83a; slab to, Cordwainer (2), p. 83a.
Seaman, Dutton, 1682, font in St. Mary Aldermary given by: Cordwainer (2), p. 83a.
Seating:
See also Sectional Preface, p. xxxiv, *and* Chairs *under* **Furniture.**
In Churches:
Bishop's Throne:
Late 17th or early 18th-century: Castle Baynard (1), p. 52a (*Plate* 5).
Beadle's Seat:
Early 18th-century: Aldgate (3), p. 11b.
Churchwardens' pews:
17th-century: Billingsgate (1), p. 16b (*Plate* 68); (2), p. 18a; Bread Street (1), p. 27a; Candlewick (1), p. 40b; Castle Baynard (2), p. 54b; Cheap (1), p. 63a; Coleman Street (2), p. 75b; Cornhill (2), p. 88b; Farringdon Within (1), p. 107b, (2), p. 108b, (4), p. 114a; Farringdon Without (4), p. 132b; Langbourn (1), p. 168a, (2), p. 170a; Tower (1), p. 180a (*Plates* 37, 68); Vintry (1), p. 189a.
Late 17th or early 18th-century: Vintry (2), p. 191b.
Clerk's pew:
17th-century: Bread Street (1), p. 27a.
Corporation pew:
17th-century: Cheap (1), p. 63a.
Stalls, Benches, Bench-ends, Pews, etc.:
15th-century: Bishopsgate (2), p. 24b (*Plate* 42).
17th-century: Aldgate (3), p. 12b; Billingsgate (1), p. 16b; Bishopsgate (2), p. 24b; Bread Street (1), p. 27a; Bridge Within (1), p. 30b; Candlewick (1), p. 40b, (2), p. 43b (*Plate* 37); Castle Baynard (2), p. 54b; Cheap (4), p. 70a; Cordwainer (1), p. 81a; Cornhill (2), p. 88b; Cripplegate Within (1), p. 90b; Farringdon Within (1), p. 107b, (3), p. 111a; Farringdon Without (1), p. 123a, (4), p. 132b; Langbourn (1), p. 168a; Vintry (1), p. 189a.

Seating : *contd.*
In Churches : *contd.*
Stalls, etc. : *contd.*
Late 17th or early 18th-century : Castle Baynard (1), pp. 51b, 52a (*Plate* 121) ; Tower (1), p. 180a.
Early 18th-century : Aldgate (3), p. 12b.
Stools :
17th-century : Langbourn (5), p. 171a.
Secular Buildings, *see* Sectional Preface, p. xxvii, *and under* **Architecture.**
Segner, Hannah, 16–5, daughter of George Segner, floor-slab to : Christ Church, Farringdon Within (1), p. 106b.
Seldon, John, 1654, marble slab to : Temple Church, Farringdon Without (7), p. 140b.
Sell, Henry, Warden of Brewers' Company, 1673, name of : inscribed over door in Brewers' Hall, Cripplegate, Within (6), p. 94b.
Sepulchre, St., buildings dedicated to, *see* **Churches.**
Sepulchre, *see* **Easter Sepulchre.**
Serjeants' Inn (**Chancery Lane**), *see* **Inns of Court and Chancery.**
" " (**Fleet Street**), *see* **Inns of Court and Chancery.**
Shapelinck, Josyna, 1689–90 and Anna (Shapelinck) wife of John Ellsworth, 1700, floor-slab to : Dutch Church or Jesus Temple, Broad Street (2), p. 34a.
Shaw, Sir John, 1683, shield-of-arms of : in glass from Serjeants Inn, Farringdon Without (12), p. 159a.
Shears, Tailors' : embroidered on funeral-pall in Merchant Taylors' Hall, Broad Street (4), p. 37a.
Sheldon :
Arms of : Tallow Chandlers' Hall, Dowgate (4), p. 102b.
Sir Joseph, panelling in Reception Room of Tallow Chandlers' Hall given by, 1675 : Dowgate (4), p. 102b.
Ralph, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Shelley, Martha, *see* **Coby.**
Sheppard, John, 1679, floor-slab to : St. Margaret Lothbury, Coleman Street (1), p. 73b.
Sherlock, William, D.D., Dean of St. Paul's, arms of : St. Paul's Cathedral, Castle Baynard (1), p. 45a.
Sherring, Edmund, 1690, Vicar of Christ Church, monument and floor-slab to : Farringdon Within (1), p. 106b.
Sherwood, Edward, 1690–1, John, 1703, and Richard, 1703–4, his sons, Elizabeth Lordell his daughter, and John, 1703, and Sarah, 1700, children of John, monument to : St. Mary Abchurch, Candlewick (2), p. 42b.
Shipman, William, 1681, floor-slab to : All Hallows Barking, Tower (1), p. 179b.
Shoe Lane, carving from gateway to former workhouse burying-ground in : now in St. Andrew Holborn, Farringdon Without (1), p. 123a.
Shorter, Bridget, *see* **Edwards.**
Shrader, George, of Brunswick, brasses to : St. Olave Hart Street, Tower (2), p. 182a.
Shrewsbury, Earl of, *see* **Talbot.**
Sibery, William, early 18th-century floor-slab to : St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Signs :
See also Sectional Preface, p. xxxiv.
Billingsgate (4), p. 18a ; Bishopsgate (7), p. 25a ; Cordwainer (7), p. 84a ; Cripplegate Within (9), p. 96a, (12), p. 96a ; Farringdon Within (19), p. 119b, (20), p. 119b, (21), p. 120a ; Farringdon Without (52), p. 165b, (53), p. 165b.
Silk, Captain Robert, 1701–2, and Martha his wife, 1689, tablet to : St. Botolph, Portsoken (1), p. 172a.
Sivedall, Henry, cup and cover-paten of 1610 given to St. Martin Ludgate by : now on loan at London Museum, Farringdon Within (3), p. 111a.
Skeleton, carving of : in tympanum of archway at St. Katharine Cree, Aldgate (2), p. 9a.
Skinner, Ephraim, 1678, tablet to : from St. Olave Old Jewry now in St. Margaret Lothbury, Coleman Street (1), p. 73a.
Skinners' Company, *see under* **City Companies.**
Slany, Richard, 1678, Mary his wife, 1684, John and another son (?) John added later, slab to : in churchyard adjoining St. Dionis Hall, Langbourn (5), p. 171a.
Slip-tiles, 13th and 14th-century : Cripplegate Within (3), p. 93a ; Cripplegate Without, p. 100a ; Farringdon Without (2), p. 128b.
Sloane, James, 1704, tablet to : Temple Church, Farringdon Without (7), p. 142b (*Plate* 26).
Smallpace, Percival, 1558, and Agnes his wife, 1588, monument to : St. Bartholomew the Great, Farringdon Without (2), p. 128a.
Smallwood, William, figure in plaster ceiling in Old Pewterers' Hall said to represent : Langbourn (6), p. 171b.
Smirke :
Robert, Temple church restored by : Farringdon Without (7), p. 137b.
Sir Sidney, Temple Church restored by, Farringdon Without (7), p. 137b.
Smith :
Ann, *see* **Morton.**
John, 1630, arms of : (glass), Painter-Stainers' Hall, Queenhithe (4), p. 175b.
Sir John, 1673, slab to : in churchyard of St. Mary Aldermary, Cordwainer (2), p. 83a.
Judith, 1698, tablet to : in churchyard of St. Bartholomew the Great, Farringdon Without (2), p. 128b.
Katherin, *see* **Hayward.**
Mary, widow of Anthony Smith, dish given to All Hallows Honey Lane, 1635, by : now in St. Mary le Bow, Cordwainer (1), p. 81a.
Matthew, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Richard, 1675, Elizabeth his wife, 1664, and John, 1655, and Richard, 1653, his sons, tablet to : St. Giles, Cripplegate Without, p. 99a.
. . ., floor-slab to : St. Lawrence Jewry, Cheap (1), p. 62a.
Smithfield, *see* **West Smithfield.**
Smithson, Hester, wife of Hugh Smithson, *see* **Godfrey.**
Snayth, George, 1651, auditor to William Laud, Archbishop of Canterbury, brass to : All Hallows Barking, Tower (1), p. 178a.
Snigg, George, 1602, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Somaster, Henry, shield-of-arms of : Middle Temple Hall (glass) : Farringdon Without (10), p. 150a.
Somerset, William, Earl of Worcester, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a (*Plate* 196).
Sommers, or **Somers** of Eversham, John, Lord, 1698, shield-of-arms of : (glass), Middle Temple Hall, Farringdon Without (10), p. 150b.
South, Robert, 1624, Elizabeth his wife, 1663, and Lewis and Anne, 1649, their children, tablet to : St. Vedast, Farringdon Within (4), p. 113a.
Southcote, John, shield-of-arms of : Middle Temple Hall (glass) : Farringdon Without (10), p. 150b.
Spagnoletto, Lo, *see* **Ribera.**
Spain, glass medallion representing naval action, 1631, between Holland and : Barbers' Hall, Farringdon Within (8), p. 116b.
Spanish and Portuguese Jews, Synagogue of : Aldgate (3), p. 10b.
Sparke, Edward, 1693, slab to : from St. Olave Old Jewry now in churchyard of St. Margaret Lothbury, Coleman Street (1), p. 73b.
Speed, John, 1629, Merchant Tailor, historian and map-maker, and Susanna his wife, 1628, monument to : St. Giles, Cripplegate Without, p. 99a.

Spencer or **Spenser :**
Sir John, 1609, and his wife Alice (Bromfield), monument to : St. Helen, Bishopsgate (2), p. 24a (*Plates* 73, 75).
John, shield-of-arms of : Middle Temple Hall (glass) : Farringdon Without (10), p. 150b.
Richard, 1667, monument to : St. Katharine Cree, Aldgate (2), p. 10a (*Plate* 27).
Sperling, George, cup given to Bridewell Chapel by : Farringdon Without (17), p. 160b.
Squints, Bishopsgate (2), pp. 21a, 22b, 23a.
Stafford, Edward, Lord, shield-of-arms of : Middle Temple Hall (glass) : Farringdon Without (10), p. 150a.
Staircases (most worthy of mention) :
See also Sectional Preface, p. xxxiv.
In Churches :
14th-century : Aldersgate (1), p. 2a.
17th-century : Farringdon Within (2), p. 109a.
Late 17th or early 18th-century : St. Paul's Cathedral, Castle Baynard (1), p. 52a, b (*Plate* 104).
In City Halls :
17th-century : Broad Street (4), p. 37a (*Plate* 165) ; Cripplegate Within (6), pp. 94b, 95a (*Plate* 40) ; Dowgate (3), p. 100b (*Plate* 154) ; Farringdon Within (8), p. 116b (*Plate* 165) ; Vintry (4), p. 192b (*Plate* 228).
In Houses :
17th-century : Aldgate (7), p. 13a (*Plate* 40) ; Bridge Within (4), p. 31b (*Plate* 41) ; Castle Baynard (4), p. 57a (*Plates* 39, 41) ; (5), p. 58b (*Plate* 40) ; (6), p. 59a (*Plate* 41) ; Cheap (6), p. 71a (*Plate* 41), (7), p. 71a (*Plate* 39) ; Farringdon Within (13), p. 118b ; Farringdon Without (8), p. 143b (*Plate* 201) ; Farringdon Without (34), p. 164a (*Plate* 41) ; Vintry (6), p. 193b (*Plate* 39).
Early 18th-century : Dowgate (7), p. 104a (*Plate* 40) ; Farringdon Within (12), p. 118a ; Farringdon Without (8), p. 143b ; Tower (6), p. 185b (*Plate* 40), (8), p. 186b.
Stamier, James, 1663, floor-slab to : St. Helen's, Bishopsgate (2), p. 24a.
Stampe, Edward, shield-of-arms of : Middle Temple Hall (glass) : Farringdon Without (10), p. 150b.
Stanley :
Earl of Derby, arms of : as King of Man, Castle Baynard (5), p. 57b.
Ferdinand, Lord Strange of Knokyn, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Stanton :
Edward, sculptor, monument to Edward Tyson, M.D., by : formerly in St. Dionis' now in All Hallows Lombard Street, Langbourn (1), p. 167b.
William, sculptor, monument in Temple Church to Edmund Gybbon by : Farringdon Without (7), p. 142b.
Staper, Richard, 1608, alderman, monument to : St. Helen's, Bishopsgate (2), p. 23b (*Plate* 22).
Staple, William, 1650, tablet to : St. Giles, Cripplegate Without p. 99a.
„ **of Calais,** *see under* **Heraldry.**
Starling :
Achievement-of-arms of : All Hallows Barking (glass), Tower (1), p. 179a ; Brewers' Hall, Cripplegate Within (6), p. 95a ;
Sir Samuel, Lord Mayor, 1670, parlour of Brewers' Hall, wainscoted by : Cripplegate Within (6), p. 95a.
Stationers' Company, *see* **City Companies.**
Statues :
Figures : Aaron : St. Michael Paternoster Royal, Vintry (1), p. 189a ; The Apostles (eight) : St. Paul's Cathedral, Castle Baynard (1), p. 45a ; Boy and girl : Farringdon Without (19), p. 161a ; Queen Elizabeth : Farringdon Without (5), p. 134a (*Plate* 66) ; King Henry VIII : Farringdon Without (16), p. 160b ; King James I and
Statues : *contd.*
Figures : *contd.*
Charles I : Clothworkers' Hall, Tower (5), p. 185a (*Plate* 46) ; St. Dunstan : Goldsmiths' Hall, Aldersgate (5), p. 3b (*Plate* 46) ; St. James (?) : by Francis Bird, St. Paul's Cathedral, Castle Baynard (1), p. 45b (*Plate* 95) ; St. James' Garlickhithe, Vintry (2), p. 191a ; St. John the Baptist : St. Paul's Cathedral, Castle Baynard (1), p. 45a ; St. Julian : Innholders' Hall, Dowgate (6), p. 103b ; Moses : St. Michael Paternoster Royal, Vintry (1), p. 189a ; St. Paul : by Francis Bird, St. Paul's Cathedral, Castle Baynard (1), p. 45b (*Plate* 95) ; St. Peter : by Francis Bird, St. Paul's Cathedral, Castle Baynard (1), p. 45b (*Plate* 95) ; St. Stephen : St. Paul's Cathedral, Castle Baynard (1), p. 45a.
Busts : King Charles II : St. Mary le Bow, Cordwainer (1), p. 81a ; Thomas Evans : Painter-Stainers' Hall, Queenhithe (4), p. 175b (*Plate* 46) ; Gideon de Laune : Farringdon Within (7), p. 115a (*Plate* 46)
Stephen, St., buildings dedicated to, *see* **Churches ;** carved stone figure of St. Paul's Cathedral, Castle Baynard (1), p. 45a ; representations of the martyrdom of : carved on portico of St. Paul's Cathedral, Castle Baynard (1), p. 45b ; carved wood panel in St. Alphege, Cripplegate Within (3), p. 93a.
Stint, John, 1709, floor-slab to : from St. Michael's Crooked Lane, now in St. Magnus the Martyr, Bridge Within (1), p. 29b.
Stone Gallery, The : St. Paul's Cathedral, Castle Baynard (1), p. 46a.
Stone :
John, sculptor, monument to Sir John Williams in Temple Church by : Farringdon Without (7), p. 142a.
Nicholas, sculptor, font by : St. Andrew Undershaft, Aldgate (1), p. 6a (*Plate* 11) ; monument to Julius Caesar Adelmare by : St. Helen's, Bishopsgate (2), p. 23a (*Plate* 127) ; monument to Dr. John Donne by : St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 110) ; monument to Sir Richard Hutton by : St. Dunstan's, Farringdon Without (5), p. 133b.
Stoner, Adam, 1678, floor-slab to : St. Mary le Bow, Cordwainer (1), p. 80b.
Stoney, Anne, 1611, wife successively of Robert Dun and Richard Stoney, brass to : St. Botolph's, Aldersgate (2), p. 3a.
Story, Edward, Principal of Barnard's Inn, 1670, shield-of-arms of : Barnard's Inn (glass), Farringdon Without (14), p. 159b.
Stoup, 14th-century : Broad Street (2), p. 34a.
Stow, John, 1605, antiquary, monument to : St. Andrew Undershaft, Aldgate (1), p. 7a (*Plate* 55) ; commencement of building of Guildhall mentioned by, Cheap (3), p. 63b ; crypt of St. Mary le Bow mentioned by, Cordwainer (1), p. 76b.
Strange, Ferdinand, Lord, *see* **Stanley.**
Strode, Henry, Sen., 1683, Eliza, his wife, 1686, Henry Strode, Jun., 1704, and Sarah Herring his sister, 1731, monument to : St. Lawrence Pountney Churchyard, Candlewick (3), p. 44a.
Stuart, Lewis, Duke of Richmond, shield-of-arms of : Middle Temple Hall (glass) : Farringdon Without (10), p. 150b.
Sturt, Joseph, 1699, floor-slab to : St. Bartholomew the Great, Farringdon Without (2), p. 128b.
Sun-dials :
See also Sectional Preface, p. xxxv.
17th-century : Broad Street (2), p. 34a ; Farringdon Without (6), p. 137a ; (10), pp. 152b, 154a ; Langbourn (6), (glass), p. 171b.
18th-century : Aldgate (2), p. 10b ; Bassishaw (1) (glass), p. 14a ; (2) (glass), p. 14a.

Sutton :
Abraham, 1675, floor-slab to : St. Andrew Undershaft, Aldgate (1), p. 8a.
Margery, wife successively of Isaack Sutton and Humfry Turner, 1607, tablet to : also to Isaack Sutton, 1589, St. Andrew Undershaft, Aldgate (1), p. 7b.
St. Swithin London Stone, *see* **Churches.**
Sword-rests :
See also SECTIONAL PREFACE, p. xxxv.
IN CHURCHES :
17th-century : Bishopsgate (2), p. 24b (*Plate* 44) ; Cheap (1), p. 63a (*Plate* 44) ; Cordwainer (2), p. 83b (*Plate* 44).
18th-century : Bridge Within (1), p. 30b (*Plate* 44) ; Walbrook (2), p. 198b (*Plate* 44).
Sword-rests : *contd.*
IN CITY HALLS :
17th-century : Tower (5), p. 185a (*Plate* 44) ; Vintry (4), p. 192b.
Sydenham, George, shield-of-arms of : Middle Temple Hall (glass) : Farringdon Without (10), p. 150b.
Sykes, Henry, 1710, and Margery (Paynel) his wife, 1694, monument to : St. Andrew Undershaft, Aldgate (1), p. 7b.
Sympson, Sir John, 1681, serjeant-at-law, tablet to : Temple Church, Farringdon Without (7) ; p. 142b.
Synagogue of Spanish and Portuguese Jews, Aldgate (3), p. 10b (*Plan*, p. 11 ; *Plates, see* list of, p. v).

Table-tombs, *see under* **Monuments, Funeral.**
Tables, *see under* **Furniture** *and also* **Communion Tables.**
Tablet, inscribed stone, in Cheapside : Farringdon Within (17), p. 119b.
Tailor or **Tayler :**
Richard, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Robert, of Silverdale, 1577, tablet to : St. Botolph, Portsoken (1), p. 172a.
Talbot :
George, Earl of Shrewsbury, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
John, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Margaret [Windsor], 1620, wife of John Talbot, tablet to : St. Dunstan, Farringdon Without (5), p. 133a.
Tallow Chandlers, *see under* **City Companies.**
Tamworth, Christopher, 1624, and Frances his wife, 1637, tablet to : St. Botolph, Aldersgate (2), p. 3a.
Tancred, Jordan, 1702, chaplain to the Duke of Leeds, also William Holland, Rector of All Hallows Staining and Elizabeth his wife, 1699, tablet to : formerly in All Hallows Staining, now in St. Olave Hart Street, Tower (2), p. 183a.
Tanner, . . ., floor-slab to : St. Sepulchre, Farringdon Without (6), p. 136b.
Tapestry :
15th-century : Vintry (4), p. 193a.
16th-century : Broad Street (4) (foreign), p. 37a.
Taverner, Jeremiah, 1687, Churchwarden of St. Peter West Cheap, name inscribed on stone tablet in Cheapside : Farringdon Within (17), p. 119b.
Tayler, *see* **Tailor.**
Tebah : in Synagogue of Spanish and Portuguese Jews, Aldgate (3), p. 12b (*Plate* 92).
Templars, *see* **Knights Templars.**
Temple Church, *see under* **Churches.**
„ **The,** *see also* MIDDLE TEMPLE *and* INNER TEMPLE *under* **Inns of Court and Chancery** *and* THE TEMPLE CHURCH *under* **Churches ;** plan of : p. 144 ; the liberty of the : in Farringdon Ward Without, p. 120a ; house of the Master of the : Farringdon Without (8), p. 143a (*Plates* 190, 201).
Temptation in Eden, carved representation of the : on font, St. Margaret Lothbury, Coleman Street (1), p. 73a.
Tenison, Thomas, Archbishop of Canterbury (1695–1715), carved arms of : in vestry, St. Dunstan, Tower (3), p. 185a.
Thacham, John, 1685, floor-slab to : now in churchyard of Temple Church, Farringdon Without (7), p. 143a.
Thavie, John, name of : inscribed in window of St. Andrew Holborn, Farringdon Without (1), p. 122a.
Thavie's Inn, *see* **Inns of Court and Chancery.**
Thistle, Jewel of the Order of the : St. Andrew Undershaft, Aldgate (1) (glass), p. 7a.
Thomas, St., buildings dedicated to, *see* **Churches.**
„ „ **of Canterbury,** arms of, before 1550, *see* **Heraldry ;** 17th-century, Brewers' Hall (glass), Cripplegate Within (6), p. 95a ; figure of : Brewers' Hall (embroidered on funeral-pall), Cripplegate Within (6), p. 95a.
Thomas, Elizabeth, 1709, daughter of William Thomas, floor-slab to : St. Margaret Lothbury, Coleman Street (1), p. 73b.
Thornhill :
Charles, late 17th-century, floor-slab to : All Hallows Barking, Tower (1), p. 179b.
Sir James, paintings by : subjects from life of St. Paul on soffit of dome, St. Paul's Cathedral, Castle Baynard (1), p. 51a ; ceiling in Aldermen's Court Room at Guildhall, in 1727, Cheap (3), p. 68a ; allegorical picture in Guildhall, Cheap (3), p. 68a ; of Pegasus for Inner Temple, Farringdon Without (9), p. 145a.
Thorold, Charles, 1691, and Anna his wife, 1702, floor-slab to : St. Andrew Undershaft, Aldgate (1), p. 8a ; also Charles, 1691, and Sir Charles Thorold his son, 1709, monument to : St. Andrew Undershaft, Aldgate (1), p. 7b.
Throgmorton or **Throkmorton :**
Sir John, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Sir Nicholas, 1570, monument to : St. Katharine Cree, Aldgate (2), p. 10a (*Plate* 20).
Thynne, William, 1546, and Anne (Bond) his wife, brass to : All Hallows Barking, Tower (1), p. 178a.
Tijou, Jean, wrought-iron screens and gates in St. Paul's Cathedral by : late 17th or early 18th-century, Castle Baynard (1), p. 51b.
Tiles, *see* **Slip-tiles.**
Tillison . . ., 1685, floor-slab to : St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Tillotson, John, Archbishop of Canterbury, 1694, monument to : St. Lawrence Jewry, Cheap (1), p. 61b (*Plate* 24).
Tilsworth, Johan, *see* **Hayward.**
Time, figures of : carved in relief on The Monument, Bridge Within (2), p. 31a ; on clock in St. Giles, Cripplegate Without, p. 98a ; carved on door-case in All Hallows Lombard Street, Langbourn (1), p. 167a.
" Times," Offices of The, Printing House Square, portions of outlying buildings of Convent of Dominicans found under : Farringdon Within (6), p. 114a.
Tolderney, Christopher, flagon of 1613, given to All Hallows Lombard Street by : Langbourn (1), p. 167b.
Tompkins, James, 1680, floor-slab to : St. Mary le Bow, Cordwainer (1), p. 80b.
Tonbridge School, tablet to Sir Andrew Judd, founder of : St. Helen, Bishopsgate (2), p. 23a.

Tonge, William, 1389, shield-of-arms of: *see* **Heraldry;** brass to: All Hallows Barking, Tower (1), p. 178b.
Torch-extinguishers, *see* IRON *under* **Metal-work.**
Touchet, George, Lord Audley, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Tovey, Dr. John, early 17th-century monument to: St. Katharine Cree, Aldgate (2), p. 10a.
Tower Ward, pp. 176–186; parishes in: p. 176a.
Tracy, Robert, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Treby, Sir George, 1700, Chief Justice of the Common Pleas, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b; tablet to: Temple Church, Farringdon Without (7), p. 143a.
Tredway, Walter, 1710, and Samuel Tredway, 1712, floor-slab to: St. Peter, Cornhill (2), p. 87b.
Tresham, Thomas, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Trinity Chantry, St. Jerome's Vulgate, *c.* 1270, formerly belonging to: now in St. Peter Cornhill, (2), p. 87a.
„ **Symbol of:** carved on boss in porch, St. Sepulchre, Farringdon Without (6), p. 136a; on Haddon brass, St. Olave Hart Street, Tower (2), p. 182a.
Trott, Hester, *see* **Hide.**
Trough: found in kitchen of Merchant Taylors' Hall, Broad Street (4), p. 36b.
Troumpeur, *see* **Goefrey le Troumpeur.**
Trump Street, No. 10: Cheap (11), p. 71b.
Truth, allegorical figure representing: in painting by Sir James Thornhill in Guildhall, Cheap (3), p. 68a.
Tryon, Sarah, 1686, floor-slab to: St. Helen, Bishopsgate (2), p. 24a.
Tuckney, Anthony, D.D., 1650, alms-dishes given to St. Vedast by: Farringdon Within (4), p. 113b.
Tufnell, John, late 17th-century floor-slab to: St. Helen, Bishopsgate (2), p. 24a.
Tulse:
Henry, 1689, slab to: in churchyard adjoining St. Dionis Hall, Langbourn (5), p. 171a.
Henry, 1705, tablet to: St. Bartholomew the Great, Farringdon Without (2), p. 128b.
Tunstall, Ralph, stand-paten given to St. Augustine's Church in 1631 by: now in Victoria and Albert Museum, Farringdon Within (2), p. 108b.
Turgis, Thomas, 16–0, and Mary, 1639, also a son William, 16–3, slab to: in churchyard adjoining St. Dionis Hall, Langbourn (5), p. 171a.
Turkish Hone Stone, pavement of: from original building by Sir Thomas Gresham now relaid in present Royal Exchange, Broad Street (3), p. 34b.
Turner or **Turnor:**
Arthur, shield-of-arms of: in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Christopher, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Damaris (Worthington), 1703, wife of Nathaniel, tablet to: St. Dunstan, Farringdon Without (5), p. 133a (*Plate* 26).
Edward, 1623, and Arthur his second son, 1651, slab to: Temple Church, Farringdon Without (7), p. 142a (*Plate* 189).
Sir Edward, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Margery, wife successively to Isaack Sutton and Humfry Turner, 1607, tablet to: St. Andrew Undershaft, Aldgate (1), p. 7b (*Plate* 27).
Peter, M.D., 1614, monument to: St. Olave Hart Street, Tower (2), p. 183a.
Richard, 1707, and Catherine his wife, floor-slab to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Mr. Sergeant, inscription on poor-box of gift by: St. Bride, Farringdon Without (4), p. 132b.
William, M.D., 1568, tablet to: St. Olave Hart Street, Tower (2), p. 183a.
Tutchin, John, 1658, tablet to: St. Botolph, Bishopsgate (3), p. 24b.
Tyson, Edward, M.D., monument by Edward Stanton to: formerly in St. Dionis now in All Hallows Lombard Street, Langbourn (1), p. 167b.

Undercrofts: *See also* **Crypts.**
13th-century remains of: from Dominican Convent Blackfriars, now at Dominican church Haverstock Hill, Farringdon Within (5), p. 114a.
Urns, two wooden, probably from Reredos: in Vestry, St. Mary le Bow, Cordwainer (1), p. 81a.

Valence, Thomas, 1601, tablet to: St. Dunstan, Farringdon Without (5), p. 133b.
Vandeput, Giles, 1646, Sara his wife, 1656, Peter his son, 1668, and Jane (Hoste) wife of Peter, monument to: St. Margaret Pattens, Billingsgate (1), p. 16a.
Vanes, *see* IRON *under* **Metal-work.**
Vand de Berghe, *see* **Berghe.**
Van den Putte, *see* **Putte.**
Van Dene, Gertrude, *see* **Maes-acker.**
Van Heila, *see* **Heila.**
Van Helsdingen, Adriaen, *see* **Bustyn.**
Van Heythuysen, *see* **Heythuysen.**
Van Kesteren, *see* **Kesteren.**
Van Pieren, *see* **Pieren.**
Van Rooyen, *see* **Rooyen.**
Vansittart, Peter, 1705, tablet and floor-slab to: St. Andrew Undershaft, Aldgate (1), p. 8a.
Van Vryberge, *see* **Vryberge.**
Vaughan, Sir John, 1674, Chief Justice of the Common Pleas, tablet to: Temple Church, Farringdon Without (7), p. 142a.
Vavasor, Peter, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Vedast, St., buildings dedicated to, *see* **Churches.**
Ventris, Sir Peyton, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
Vere, shield-of-arms of: 17th-century, in Barnard's Inn (glass), Farringdon Without (14), p. 159b.
Vernon:
Sir George, shield-of-arms of: in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Henry, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Henry, 1694, son of Sir Thomas, monument to: St. Stephen, Coleman Street, (2) p. 75b.
John, [1615], monument to: St. Michael, Cornhill (1), p. 85a.
John, 1617, tankards given by: St. Michael, Cornhill (1), p. 85b.
Veronica, St., figure of: on processional cross in St. Paul's Cathedral, Castle Baynard (1), p. 51a.
Vickars, Charles, 1712–13, monument to: St. Mary at Hill, Billingsgate (2), p. 18a.

Victoria and Albert Museum, South Kensington: church plate now on loan at: from St. Augustine, Farringdon Within (2), p. 108b; St. Faith under St. Paul's, Farringdon Within (2), p. 108b; former chapel of Bridewell, Farringdon Without (17), p. 160b; entrance doorway from No. 33 Mark Lane, now in: Tower (8), p. 186b.

Villiers, George, Duke of Buckingham, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150b.

Vinck, Isaac, 1702, floor-slab to: Dutch Church or Jesus Temple, Broad Street (2), p. 34a.

Vintners' Hall, *see* **City Companies.**

Vintry Ward, pp. 186–193; parishes in: p. 186b.

Virgin, St. Mary the, *see also* THE HOLY FAMILY *under* **Christ;** figures of: Ironmongers' Hall (funeral pall), Aldersgate (6), p. 3b; St. Andrew Undershaft (glass), Aldgate (1), p. 7a; on No. 4, Corbet Court (for Mercers' Company), Bishopsgate (7), p. 25a;

Virgin, St. Mary the: *contd.*
St. Paul's Cathedral (processional cross), Castle Baynard (1), p. 51a; Brewers' Hall (funeral pall), Cripplegate Within (6), p. 95a; All Hallows Barking (Evyngar brass), Tower (1), p. 178a; (and Child) St. Mary the Virgin Aldermanbury, Cripplegate Within (2), p. 92b; Vintners' Hall (Pieta on funeral pall of *c.* 1520), Vintry (4), p. 193a.

Virly, Thomas, 1454, vicar of All Hallows Barking, brass to: Tower (1), p. 178a.

Viroot, Thomas, 1704, and John Westhuys, 1710, floor-slab to: Dutch Church or Jesus Temple, Broad Street (2), p. 34a.

Virtues, allegorical representations of: painting on dome of St. Mary Abchurch, Candlewick (2), p. 43a.

Von Werder, *see* **Werder.**

Vryberge, Marinus van, 1711, floor-slab to: Dutch Church or Jesus Temple, Broad Street (2), p. 34a.

Wakefield, Mary, 1715, and William Wakefield, 1663, her father, tablet to: St. Vedast, Farringdon Within (4), p. 113a.

Walbrook Ward, pp. 193–198; parishes in: p. 193b.

Walcot:
Anna, *see* **Hyde.**
Thomas, shield-of-arms of: Middle Temple Hall (glass), Farringdon Without (10), p. 150a.

Walker, Thomas, name of: inscribed on carved panel in Benchers Reading Room, Inner Temple Hall, Farringdon Without (9), p. 145b.

Wall, Town: Roman and Mediaeval, *see also* SECTIONAL PREFACE, pp. xxiv, xxvii; remains and bastions of: incorporated in walls of All Hallows, Broad Street, p. 31b; St. Alphege's Churchyard, Cripplegate Within, pp. 88b, 93a; St. Botolph's Churchyard, Aldersgate, p. 1a; preserved in yard of G.P.O., Farringdon Within, p. 104a; in Nos. 18–20, Jewry Street, Aldgate, p. 4b; Warwick Square, Farringdon Within, p. 104a.

Walrond:
Elizabeth, wife of Francis Walrond, 171–, floor-slab to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Maurice, dish given to All Hallows Honey Lane, 1660, by: now in St. Mary le Bow, Cordwainer (1), p. 81a

Walsall, Francis, Warden of Painter-Stainers' Company, 1628, arms of: (glass), Queenhithe (4), p. 175b.

Walter, Alice, *see* **Farewell.**

Walters, William, 1712, floor-slab to: St. Sepulchre, Farringdon Without (6), p. 136b.

Walton, Brian, Bishop of Chester, 1661, floor-slab to: St. Paul's Cathedral, Castle Baynard (1), p. 50b.

Wane, James, 1672, and Elizabeth his wife, floor-slab to: St. Lawrence Jewry, Cheap (1), p. 62a.

Ward:
John, 1714, floor-slab to: St. Magnus the Martyr, Bridge Within (1), p. 29b.
Sir Patience, Lord Mayor, 1681, died 1696, and Elizabeth (Hobson) his wife, 1685, monument to: St. Mary Abchurch, Candlewick (2), p. 42b (*Plate* 55).
Rowley, shield-of-arms of: in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.

Wardrobe Court, Nos. 3, 4 and 5: Castle Baynard (9), p. 59a.

Warner, Edward, 1628, wall-monument to: St. Andrew Undershaft, Aldgate (1), p. 7b.

Warwick:
Guy, Earl of, stone sign on No. 9, Newgate Street with shield of Newburgh and figure representing: Farringdon Within (19), p. 119b.
Susanna, Countess of, wife of Robert, Earl of Warwick, and formerly wife of William Haliday, *see* **Haliday.**

Warwick Square, fragment of Roman wall preserved in: Farringdon Within, p. 104a.
„ „ No. 12, *see* **Amen House.**

Waterman, Lady Elizabeth, wife of Sir Richard Waterman, *see* **Russell.**

Watermen's Hall, *see* **City Companies.**

Waterson, Alice (Burton), wife successively of Richard Waterson, Francis Coldocke and Isaac Bynge, 1616, *see* **Bynge.**

Watling Street No. 29: Cordwainer (5), p. 83b.

Watton, arms of, *see under* **Heraldry.**

Watts:
Edward, "Edwardus Watts Merc. Lond.," inscription on Communion table: St. Mary Aldermary, Cordwainer (2), p. 83a.
John, 1705, son of Thomas Watts, tablet to: St. Mary Aldermary, Cordwainer (2), p. 83a.

Weather-vanes, *see* IRON *under* **Metal-work.**

Weaver, Simon, 1678, arms of: in glass in Cutlers' Hall Farringdon Within (11), p. 118a.

Weavers' Hall, *see* **City Companies.**

Webb:
Ann, 1710, and Robert her son, 1710, floor-slab to: St. Sepulchre, Farringdon Without (6), p. 136b.
John, 1702, floor-slab to: in crypt, All Hallows, Broad Street (1), p. 32a.
Sara, 171–, and her daughter, 1708, floor-slab to: St. Mary le Bow, Cordwainer (1), p. 80b.

Weldon, Henry, 1595, son of Raphe and Elizabeth Weldon, brass to: formerly in Lambe's Chapel Monkwell Street, now in St. Olave Hart Street, Tower (2), p. 182a.

Well: in kitchen of Merchant Taylors' Hall, Broad Street (4), p. 36b.

Wells, Hugh, 1673, father of Mary Wells, *see* **Nourse.**

Welsh Church, St. Benet's church, Upper Thames Street used by the: Castle Baynard (3), p. 55a.

Werder, Ludolph von, 1628, tablet to: St. Olave Hart Street, Tower (2), p. 182b (*Plate* 27).

Wessell, Mary, *see* **Cater.**

West Smithfield, Nos. 55, 56 and 57: Farringdon Without (42), p. 165a; doorway, etc. formerly part of St. Bartholomew the Great, incorporated in No. 57, p. 127a.

Westhuys, John, *see* **Viroot.**

Weston :
Richard, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Sir William, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Wharton, Thomas, M.D., 1673, monument to : from St. Michael Bassishaw now in St. Lawrence Jewry, Cheap (1), p. 62a.
Wheatley, William, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Wheeler, James Lowe, arms of : Apothecaries' Hall (glass), Farringdon Within (7), p. 114b.
Whichcote :
Benjamin, 1683, tablet to : St. Lawrence Jewry, Cheap (1), p. 61b.
Jeremy, 1710, slab to : in churchyard of St. Stephen, Walbrook (1), p. 196a.
Whispering Gallery, The : St. Paul's Cathedral, Castle Baynard (1), pp. 47a, 49b.
White or **Wight :**
Elizabeth, 1681, floor-slab to : St. Michael Paternoster Royal, Vintry (1), p. 188b.
Henry, 1702–3, tablet to : St. Helen, Bishopsgate (2), p. 23a.
Sir Thomas, arms of : carved on screen, Merchant Taylors' Hall, Broad Street (4), p. 36a.
Thomas, 1633, brass to : St. Helen, Bishopsgate (2), p. 22b.
William, 1682, plaisterer, and John Edmondson, 1715–6, floor-slab to : St. Michael Paternoster Royal, Vintry (1), p. 188b.
William, 1672, and four children, floor-slab to : St. Andrew Undershaft, Aldgate (1), p. 8a.
Whitefriars' Convent, cellar under Britton's Court formerly part of : Farringdon Without (18), p. 160b.
„ the precinct of : Farringdon Without, p. 120a.
Whitelock or **Whitlock :**
Sir James, 1624, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150b.
William, Treasurer of Middle Temple, inscription recording rebuilding of Middle Temple Cloisters, 1681, by : Farringdon Without (10), p. 151b.
Whiting :
John, 1681, and Margaret his wife, 1680, tablet to : St. Bartholomew the Great, Farringdon Without (2), p. 128a.
John, cup given to St. Bartholomew the Great in 1690 by : Farringdon Without (2), p. 128b.
John, 1704, tablet to : St. Bartholomew the Great, Farringdon Without (2), p. 128a.
Thomas, cartouche-of-arms with inscription stating organ in St. Botolph given by : Portsoken (1), p. 172b (*Plate* 17).
Whitlock, *see* **Whitelock.**
Whitney, Constance, 1628, daughter of Sir Robert Whitney, monument to : St. Giles, Cripplegate Without, p. 98b (*Plate* 24).
Whitton, Camela, wife of Henry Whitton, *see* **Bassano.**
Wicksteed, John, Principal of Barnard's Inn, 1621, shield-of-arms of : (glass), Farringdon Without (14), p. 159b.
Wigfall, Daniel, 1698–9, monument to : St. Mary at Hill, Billingsgate (2), p. 18a.
Wight, *see* **White.**
Wightman :
Philip, *see under* **Bellfounders.**
William, *see* **Bellfounders.**
Wilcox or **Willcocks :**
John, 1695, arms of : Cutlers' Hall (glass), Farringdon Within (11), p. 118a.
Thomas, Principal of Barnard's Inn, 1574, shield-of-arms of : (glass), Farringdon Without (14), p. 159b.
Wild-e or **Wylde :**
Dorothy (Greswold), wife successively to John Wild and Hugh Offley, 1610, *see* **Offley.**
George, 1679, tablet to : Temple Church, Farringdon Without (7), p. 142b (*Plate* 189).
John, 1640, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Willaw, Andrew, 1700, tablet to : St. Botolph, Bishopsgate (3), p. 24b.
Willcocks, *see* **Wilcox.**
Willes, Thomas, cup given by : St. Mary Woolnoth, Langbourn (3), p. 170b.
William the Conqueror, crypt at St. Mary le Bow built in reign of : mentioned by Stow, Cordwainer (1), p. 76b.
„ **III,** figure of : St. Andrew Undershaft, Aldgate (1) (glass), p. 7a.
„ „ **and Mary,** arms of : *see* Royal Arms *under* **Heraldry ;** cypher of : on vestry cornice, St. Michael Paternoster Royal, Vintry (1), p. 188a.
„ **son of William the Goldsmith,** founded Benedictine Nunnery of St. Helen, Bishopsgate (2), p. 19b.
„ **the Silent,** Prince of Orange, correspondence with : Dutch Church or Jesus Temple, Broad Street (2), p. 34a.
Williams or **Wylliams :**
Sir David, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a.
Frances, wife of Benjamin Williams, *see* **Ball.**
Sir John, 1668–69, tablet to : Temple Church, Farringdon Without (7), p. 142a (*Plate* 189).
Oliver, 1693, floor-slab to : St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Thomas, 1495, and Margaret his wife, brass to : St. Helen, Bishopsgate (2), p. 22b.
Thomas, 1645, tablet to : Temple Church, Farringdon Without (7), p. 142a.
Thomas, Master of Parish Clerks' Company, 1680, arms of : (glass), Cripplegate Within (7), p. 95b.
Williamson :
Dame Dyonis, tablet recording gift of £2,000 in 1666 by : St. Mary le Bow, Cordwainer (1), p. 81a.
Sir Joseph, Kt., 1676, shield-of-arms of : Clothworkers' Hall (glass), Tower (5), p. 185b.
Williamson's Hotel, New Court, Bow Lane, Cordwainer (4), p. 83b.
Wilson :
Jone, 1624, wife of Dr. John Wilson, slab to : Churchyard of St. Giles, Cripplegate Without, p. 99a.
Richard, painting by : Girdlers' Hall, Bassishaw (1), p. 14a.
Winder, John, 1699, his brother Jonathan, 1717, and Samuel Winder, monument to : All Hallows Barking, Tower (1), p. 179b.
Windsor :
Edward, Lord, shield-of-arms of : Middle Temple Hall (glass), Farringdon Without (10), p. 150a (*Plate* 196).
Margaret, *see* **Talbot.**
Wine Office Court, No. 9 : Farringdon Without (25), p. 162a ; *see also* **The Cheshire Cheese.**
Wiseman or **Wyseman :**
Edmund, 1704, and Eliza his wife, 1694, tablet to : St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 112).
Elizabeth, wife of Sir Edward Wiseman, 1694, floor-slab to : St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Robert, 1684, wall-monument to : St. Benet, Castle Baynard (3), p. 56b.
Witham, Sir John, Bart., 1689, tablet to : Temple Church, Farringdon Without (7), p. 141b.

Withers or **Wythers :**
Francis, Falstaff cup given by : St. Magnus the Martyr, Bridge Within (1), p. 30a.
William, 1700, floor-slab to : St. Mary le Bow, Cordwainer (1), p. 80b.
Wittenhall, Gabriel, clothmaker, *c.* 1690, floor-slab to : St. Sepulchre, Farringdon Without (6), p. 136b.
Wolley, Sir John, 1595, and wife, mutilated effigies of : in crypt, St. Paul's Cathedral, Castle Baynard (1), p. 50a.
Wolsey, Cardinal, sarcophagus and base prepared for tomb of : incorporated in monument to Lord Nelson, 1805, St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Wood, Joan (Cotton), widow of John Wood and wife of John Bence, 1684, *see* **Bence.**
„ Street, No. 9 : 17th-century cellar below, Cripplegate Within (13), p. 96a.
Woodmongers' Company, *see under* **City Companies.**
Woods :
Elizabeth, 1690, and James Woods, 1700, tablet to : formerly in St. Dionis, now in All Hallows Lombard Street, Langbourn (1), p. 167b.
John, 1658, Anne (Burnet) his first wife, 1645, and John his son, 1670, monument to : St. Mary at Hill, Billingsgate (2), p. 17b.
Woolfe, Regina and Lucie, daughters of John Woolfe, 1691–2, floor-slab to : St. Helen, Bishopsgate (2), p. 24a.
Woolnough, Mary, 1673, floor-slab to : St. Mary le Bow, Cordwainer (1), p. 80b.
Worcester, William, Earl of, *see* **Somerset.**
Worthington, Damaris, *see* **Turner.**
Wotton, Nicholas, 1482, rector of St. Martin Outwich, brass to : formerly in St. Martin Outwich, now in St. Helen, Bishopsgate (2), p. 22b.
Wren :
Sir Christopher : *see also* Sectional Preface, pp. xxv, xxvii, xxviii. Churches designed or repaired by : *See* Appendix No. 2, p. 201 ; secular buildings designed or repaired by : the Deanery of St. Paul's, Castle Baynard (4), p. 56b ; the Guildhall, Cheap (3), p. 63b ; Gatehouse and Cloisters to Middle Temple, Farringdon Without (10), pp. 148a, 151b, 156b ; floor-slab to : St. Paul's Cathedral, Castle Baynard (1), p. 50b.
Jane, daughter of Sir Christopher, 1702, tablet to : by Francis Bird, St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 112).
Mary (Musard), wife of Sir Christopher, 1712, Philip Musard, her father, 1713, and Constance her mother, 1729, tablet to : St. Paul's Cathedral, Castle Baynard (1), p. 50a (*Plate* 112).
Susanna, *see* **Holder.**
Wright :
Sir Robert, 1616, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Thomas, 1700, floor-slab to : formerly in St. Alphege, now in City of London Cemetery Manor Park, Cripplegate Within (3), p. 93a.
Thomas, 1712, floor-slab to : St. Margaret Pattens, Billingsgate (1), p. 16a.
Wylde, George, *see* **Wild.**
Wylliams, Thomas, *see* **Williams.**
Wyndham, Francis, shield-of-arms of : in glass from Serjeants' Inn, Farringdon Without (12), p. 159a.
Wynn-e :
Henry, 1671, tablet to : Temple Church, Farringdon Without (7), p. 142b (*Plate* 189).
Richard, 1688, and Joyce his wife, monument to : St. Alban, Cripplegate Within (1), p. 90a.
Wyseman, Robert, *see* **Wiseman.**
Wythers, Frances, *see* **Withers.**

Yates, Grace, 1673, wife of Joseph, floor-slab to : St. Vedast, Farringdon Within (4), p. 113a.
York, Duke of, *see* **James II.**
Young or **Yonge :**
Ellis, 1659, tablet to : St. Bartholomew the Great, Farringdon Without (2), p. 128a.
Young or **Yonge :** *contd.*
James, 1638, Anne (Bail) his wife, 1666, and his eldest son James, 1710, floor-slab to : St. Dunstan, Tower (3), p. 185a.
John, 1670, tablet to : St. Michael, Cornhill (1), p. 85a.
Ypres Cathedral, fragments of glass from : St. Ethelburga, Bishopsgate (1), p. 19a.

Zacharias, figure representing : painting on reredos, All Hallows Barking, Tower (1), p. 179b.

Printed under the authority of His Majesty's Stationery Office
by William Clowes and Sons, Ltd., London and Beccles.

(5969) Wt. 1929—15. 2000. 6/29. W. C. & S., Ltd. **Gp. 301.**